राजस्थान पुरातन ग्रन्थमाला

राजस्थान राज्य द्वारा प्रकाशित

सामान्यत: अखिल भारतीय तथा विशेषत: राजस्थानदेशीय पुरातनकालीन
संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषानिबद्ध
विविध वाङ्मयप्रकाशिनी विशिष्ट ग्रन्थावलि

प्रधान सम्पादक

पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

सम्मान्य संचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर;
ऑनरेरि मेम्बर ऑफ जर्मन ओरिएन्टल सोसाइटी, जर्मनी;
निवृत्त सम्मान्य नियामक (ऑनरेरि डायरेक्टर),
भारतीय विद्याभवन, बम्बई; प्रधान सम्पादक,
सिंघी जैन ग्रन्थमाला, इत्यादि

ग्रन्थाङ्क ३७

महाकवि स्वयम्भू कृत

स्वयम्भूछन्द

प्रकाशक
राजस्थान राज्याज्ञानुसार
सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान
जोधपुर (राजस्थान)

महाकवि स्वयम्भू कृत

स्वयम्भूछन्द

सम्पादक

प्रो. एच. डी. वेलणकर, एम. ए.

सह-सञ्चालक, भारतीय विद्याभवन, बम्बई

प्रकाशनकर्त्ता

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

विक्रमाब्द २०१८ प्रथमावृत्ति १००० | भारतराष्ट्रीय शकाब्द १८८४ | ख्रिस्ताब्द १९६२ मूल्य ७.७५

मुद्रक—मौज प्रिंटिंग ब्युरो, बम्बई

मुखपृष्ठ आदि के मुद्रक—हरिप्रसाद पारीक, साधना प्रेस, जोधपुर

RAJASTHAN PURATANA GRANTHAMALA

PUBLISHED BY THE GOVERNMENT OF RAJASTHAN

A series devoted to the Publication of Samskrit, Prakrit, Apabhramsa, Old Rajasthani-Gujarati and Old Hindi works pertaining to India in general and Rajasthan in particular.

*

GENERAL EDITOR

PADMASHREE JINVIJAYA MUNI, PURATATTVACHARYA

Honorary Director, Rajasthan Oriental Research Institute, Jodhpur;
Honorary Member of the German Oriental Society, Germany;
Retired Honorary Director, Bharatiya Vidya Bhawan, Bombay;
General Editor, Singhi Jain Series etc. etc.

* *

NO. 37

SVAYAMBHUCHHANDA

of

Mahakavi Svayambhu

* * *

Published

Under the Orders of the Government of Rajasthan

By

The Hon. Director, Rajasthan Prachya Vidya Pratisthana
(Rajasthan Oriental Research Institute)
JODHPUR (RAJASTHAN)

V. S 2018] [*1962 A.D*

PREFACE

It is a matter of great pleasure for me that the Rajasthan Puratana Granthamala publishes herewith as its No. 37 Svayambhū's important manual of Prakrit and Apabhraṁśa metres, called *Svayambhū-cchandas*. Systematic accounts of Sanskrit and Prakrit-Apabhraṁśa prosodies reached their culmination in Hemacandra's *Chandonuśāsana*. The *Svayambhūcchandas* was one of the basic sources of the latter. Hemacandra's arrangement, classification and illustrations of metres owe much to Svayambhū.

But the importance of the present work is not confined merely to the fact that it was a two hundred and fifty years senior ancestor of the famous *Chandonuśāsana*. The *Svayambhūcchandas* is unique in several other ways too. Firstly, Svayambhū himself was a Kavirāja—a front rank poet with several voluminous epics of acknowledged merit to his credit. The literary worth of one published work of Svayambhū *viz*, *Paumacariu* (edited by my beloved pupil and learned colleague, Dr. H. C. Bhayani, a profound scholar of Apabhraṁśa and allied literature and published by me in 1953 and 1960 in three volumes in the Singhi Jain Series) is ample enough to establish it as a high water mark of Apabhraṁśa poetry. Svayambhū's account of metres, therefore, bears that stamp of authority of a practising artist, which the work of a mere theoretician would lack. And some of the illustrations in the *Svayambhūcchandas* are in fact taken from the *Paumacariu* (vide Appendix III, pp. 241-242 of the present volume.) Secondly, unlike Hemacandra who has composed his own illustrations, Svayambhū has drawn upon more than eighty earlier (or contemporary) Prakrit and Apabhraṁśa authors to illustrate his metrical definitions. This fact by itself is enough to make the *Svayambhūcchandas* highly authoritative.

Incidentally, however, so many citations of greatly varying form and content from divergent sources give us for the first time (if we exclude the stray lyric anthologies, with their near-worthless ascriptions) names of a host of authors who, over centuries preceding

Svayambhū, were responsible for cultivating an abundant and rich literature in Prakrit and Apabhraṁśa. Though about most of these names we know nothing more, they are strong evidence of a respectable and vigorous literary tradition. This is again more than confirmed by the aesthetic appeal and freshness that invest many of the cited verses. It is again from the *Svayambhūcchandas,* that we get a clearer picture of the form and structure of Sandhibandha and Rāsābandha, the two most characteristic *genres* of Apabhraṁśa literature. Several obscure points too in Hemacandra's work are clarified and some welcome light is shed on the function of several classes of mātrā-metres. Such points of importance of the Svayambhūcchandas can be easily multiplied.

The credit of rescuing so valuable a work from oblivion goes entirely to my learned friend Prof. H. D. Velankar, whose researches in the field of classical Indian metres are too important and well-known to need any mention here. His earlier edition of the *Svayambhūcchandas* was based on a single and then only known manuscript from Baroda, which was moreover fragmentary. The printing of the same text revised for the Rajasthan Puratan Granthamala was nearing completion when fortunately, he received quite unexpectedly a palm leaf fragment of another manuscript of the *Svayambhūcchandas* which, along with numerous Buddhist manuscripts was discovered in a Tibetan monastery by the great savant and my friend Pandit Rahula Sankrityayana, and which to a large extent supplied the missing portion of the *Svayambhūcchandas*. The find-spot of this new Ms. fragment and its Old Bengali script are quite significant for the spread and authority of Svayambhū's work. Though the two fragmentary Mss. between themselves cover a major portion of the original text, there still remain several serious lacunas.

Prof. Velankar has, as is his wont, spared no pains to increase the usefulness of the edition. The critical introduction, translations and informative and comparative notes, besides several indices and appendices readily reveal his acumen, thoroughness and erudition. Moreover, he has also included in the present edition Rājaśekhara's *Chandaḥśekhara,* an eleventh century Sanskrit version of the *Svayambhūcchandas,* only a fragment of which comprising the fifth

chapter is preserved to us. Someday we may hope to discover the missing portions of the prosodic works of Svayambhū and Rājaśekhara.

I am very happy to say that we have arranged to bring out further in this series two other equally important works of classical Indian prosody, *viz.* the *Vṛttajātisamuccaya* of Virahāṅka and the *Kavidarpaṇa*, both edited by Prof. Velankar. His co-operation is always readily forthcoming, one happy result of which was his standard and scholarly edition of Hemacandra's *Chandonuśāsana* which I was glad to include in the Singhi Jaina Series and publish in 1961.

In conclusion, it is earnestly hoped that for the lovers of Prakrit and Apabhraṁśa literatures, the publication of the present work will serve to enhance the enjoyment, as Svyambhū declares, 'of the charm and elegance' of the polished and sophisticated muse of Svayambhū and his worthy poetic predecessors and successors.

Rajasthan Oriental Research Institute,
Branch : Chittodgaḍh (Rajasthan)
21-2-1963.

—JINA VIJAYA MUNI

The Rajasthan Oriental Research Institute,
JODHPUR

AIMS AND OBJECTS

1. To explore and bring to light the ancient literature of Rajasthan and adjacent area as available in Samskrit, Prakrit, Apabhramsa, Rajasthani - Gujarati Vraj, Hindi and other regional languages.

2. To collect, preserve, compile and carry out survey of original source-materials of the ancient History and Culture of Rajasthan i.e. Architecture, Paintings, Arts, Inscriptions, Copper-plates, Coins, Documents etc.

3. To collect old manuscripts and to prepare their pen-copies, microfilmed and photostat copies and sound records etc.

4. To organise a well equipped reference library of books useful and indispensable for research work in the field of Indology.

5. To investigate, record, interpret and present clearly :

(i) the varied folk-literature throwing light on public-life in Rajasthan.

(ii) devotional and canonical literature embodied in the lyrics of various religious sects.

(iii) all sorts of material related to the social, cultural, religious customs and secular practices.

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ABBREVIATIONS

Ck. *Chandaḥkośa* of Ratnaśekhara, as published as Appendix II in the edition of the *Kavidarpaṇa* mentioned under Kd. below.

H. Hemacandra's *Chandonuśāsana* as published in the Jayadāman pp. 94–113, mentioned below.

HPk. Hemacandra's Prākrit *Chandonuśāsana*, i. e., chs. IV to VII of the work mentioned under H. above, edited with Svopajña Tīkā and Tippana at Journal BBRAS., 1943 and 1944.

Jayadāman : A Collection of four ancient texts on Sanskrit Prosody, namely, *Jayadevacchandas* of Jayadeva, *Chandonuśāsana* of Jayakīrti, *Vṛttaratnākara* of Kedāra and *Chandonuśāsana* of Hemacandra, published by the Haritoṣa Samiti (c/o the Sanskrit Department, Wilson College, Bombay 7), Bombay 1949.

Jd. *Jayadevacchandas* as published in the Jayadāman, pp. 1–40; see above under Jayadāman.

Jk. Jayakīrti's *Chandonuśāsana*, as published in the Jayadāman, pp. 41–70; see above.

Jns. *Jānāśrayī* Chandoviciti as published by the Curator, University mss. Library, Trivandrum, 1949.

Kd. *Kavidarpaṇa*, with a commentary, as published in the Rajasthan Puratana Granthamala, with an introduction, notes etc. by H. D. Velankar: Jaipur, 1962.

N. Nanditāḍhya's *Gāthālakṣaṇa*, published as Appendix I in the edition of the *Kavidarpaṇa* mentioned above under Kd.

P. Piṅgala's *Chandassūtra*, published by the Nirnaya Sagar Press, Bombay, 1938 (3rd ed).

R. Rājaśekhara's *Chandaḥśekhara*, published on pp. 129–139 in the present edition of the *Svayambhūcchandas*.

P.C. *Paumacariu* of Svayambhū edited with introduction, notes etc., by Dr. H. C. Bhayani in the Singhi Jain Granthamala, Bombay, 1953.

Sb. *Svayambhūcchandas* chs. 1 to 8 as published in the present edition.

SbP. or SbPb. *Svayambhūcchandas Pūrvabhāga* as published on pp. 103 to 127 in the present edition.

Vjs. *Vṛttajātisamuccaya* of Virahāṅka, with the commentary of Gopala edited with Introduction, Notes etc., by H. D. Velankar and published by the Rajasthan Puratattva Mandir, Jaipur, 1962.

Vr. *Vṛttaratnākara* of Kedāra, as published in the Jaydāman, pp. 71–93, mentioned above.

INTRODUCTION

INTRODUCTION

1. In 1935 I had published the then available portion of the *Svayambhūchandas* from a paper ms. from the Oriental Institute of Baroda, in the Journal of the Bombay Asiatic Society. I am now re-editing the same along with portions of the earlier part of the work which were supplied by a palm-leaf ms., so kindly given me by Pandit Rahula Sankrtyayana, who secured it from one of the monasteries in Tibet. I got this second ms. at almost the last stage of printing the text and so I had to print it at the end, on pp. 103-127. I have, however, compared this new ms. with the old one and on page 127 I have recorded the variant readings from it in the portions of *Sb.* chs. 1-4 and 8 which alone are available in it. In giving the Notes, however, I have begun with the earlier portion of the work which was missing in the Baroda ms. Even though this new ms. is only a fragment, it is yet possible to get a proper outline of the nature and extent of the work as a whole with its help. This ms. also contains the concluding part of the work, which is not found in the Baroda ms. and I have incorporated it in the printed text as I got it in time for the press.

2. After the first publication of the *Svayambhūchandas*, Pandit Nathuram Premi, a reputed Jain scholar, published his work on the History of Jainism and its literature in Hindi, in 1942. This book of his contains learned articles on several Jain authors who wrote in Sanskrit, Prākrit or Apabhraṁśa languages. Among these there is one on Mahākavi Svayambhū (pp. 370-387). Here Premi has proved that the author of the *Svayambhūchandas* had also composed two other works both in Apabhraṁśa, one called *Paumacariu* on the story of the Jain Rāmāyana and the other called Riṭṭ*hanemicariu* on that of the Jain Harivaṁśa. The latter is more generally known as *Harivaṁśa Purāṇa.* There is also a third work called *Pañcamīcariu* which too is ascribed to Svayambhū by his son Tribhuvana ; but its mss. are not yet available. Of these three works of Svayambhū, one, namely, *Paumacariu,* is now carefully and critically edited by Dr. H. C. Bhayani, my colleague at the Bharatiya Vidya Bhavan, and published in the Singhi Jain Granthamala, Bombay, 1953. In the Introduction to this edition Dr. Bhayani has very thoroughly examined the question of the date and authorship of Svayambhū on the basis of all the available material at that time. I am particularly happy to say that his brilliant guess[1] about the contents of the earlier part of the *Svayambhū-*

1. Compare *P. C.* Introduction, pp. 20-27, p. 27 in particular.

chandas which was missing in the Baroda mss. has proved to be correct by the discovery of the palm leaf mss. of that work mentioned above.

3. As shown by Premi[2] and Bhayani[3] Svayambhū is respectfully mentioned by Puṣpadanta in his Mahāpurāṇa and so must have lived before the latter half of the 10th century A.D. He probably belonged to the same part of the country in which Puṣpadanta lived. Bhayani also maintains[4] that Dhanapāla, author of the *Bhavisayatta-Kahā*, has probably been influenced by Svayambhū's *Paumacariu*. Rājaśekhara's *Chandaḥśekhara*, of which only the 5th chapter is at present available,[5] also appears in many parts to be a close Sanskrit rendering of the corresponding portions from the *Svayambhūchandas*. Similarly, many of Hemacandra's illustrations of the Sanskrit metres given in his *Chandonuśāsana* appear to be closely modelled[6] on those of Svayambhū, who has given them in Prākrit.

4. The present edition is mainly based upon the paper ms. in the Oriental Institute, Baroda. This ms. is incomplete towards the beginning and consists of foll. 23-63 only. It is dated Saṁvat 1927 Aśvin Śuddha Pañcamī, Thursday and was copied by one Krishna Deva at Ramnagar. Fol. 33*b* is blank, but no matter is dropped. The handwriting is clear and in Devanāgarī characters. It is generally correctly copied out and contains brief explanations in Sanskrit, or more usually only a Sanskrit rendering of a few words written either in the margin or just above the word which is sought to be explained. I have given all these in the footnotes under the text. It would appear that the present ms. is only a copy of another, which was used by a careful student or reader, who had added these brief Sanskrit Ṭippanīs. The copyist is generally careful in reproducing, but his oversight and ignorance are sometimes disclosed and show that he did not always understand the meaning of what he copied. He always writes both *ba* and *va* as *va*, whether as a single letter or in a conjunct and employs the Vargānunāsika almost always in the case of *n* and *ṅ*, sometimes in that of *ṇ*, but rarely if at all in the case of *ñ* and *m*. A more characteristic feature of his writing, however, is a recurring exchange of the letters *ra* and *va*; sometimes *pa* is read for *e* and vice versa. I have corrected these mistakes where they were obvious and have regularly employed an Anusvāra for all the Varga-Anunāsikas. Omissions of

2. *Jaina Sāhitya aur Itihāsa* (in Hindi), pp. 386-387.
3. P. C. Intoduction, pp. 7-9; 31-36.
4. P. C. Introduction, pp. 36-37.
5. It was first published at *Journal BBRAS.*, 1946 and is again published in the present edition of the *Svayambhūchandas*, on pp. 129-139.
6. See P. C. Introduction, pp. 37-41.

letters are corrected by writing them immediately above the line or in the margin, by our scribe. In the Apabhraṁśa section, letters which are intended to be pronounced short for metre are sometimes shown by an Ardhacandra mark above them by him and this is true also of the nasalised *i* or *hi* in the Prākrit section, though such short letters are hardly used in the definitions and illustrations of the Varṇa Vṛttas.

5. The second ms. or rather the fragment of it, mentioned above, is written in old Bengali characters on small palm leaves, which appear to have been numbered, but it is difficult to decipher them. Its size is 9½ x 2 inches; it has 16 folios in all. It is without a beginning, but has the concluding portion of the work which ends on the last but one folio and neither of these is numbered. This obviously last folio contains some other matter, not connected with prosody, only on the obverse side, the reverse side being blank. There are on an average 6 lines in a page and each line contains about 45 letters. Fortunately in the first 12 folios we have portions of the earlier part of the work which is wanting in the Baroda ms. and these are sufficient to give us a rough idea of the complete picture of the *Svayambhūchandas* as regards its contents. It thus seems to contain 13 chapters in all, of which the first eight are devoted to the Prākrit metres and the last five to the Apabhraṁśa metres. These chapters which are marked by a recurring stanza[7] occurring at the end, have been generally given different titles signifying their contents. The author, however, nowhere mentions the number of a particular chapter or their total number in his work; this has to be guessed from the recurring stanza that refers to the subject matter discussed in the stanzas preceding it. This recurring stanza briefly describes the work as 'one which has five Aṁśas (namely, those that contain 2, 3, 4, 5 and 6 Mātrās in them) as its essential feature, which contains ample matter, and which is clear (for comprehension) owing to the definition as well as the illustration being given together in the same stanza or line'.

6. Svayambhū does not give any technical names to the five Aṁśas like Virahāṅka, but alludes to them by such terms as *da* or *daāra* for a Dvimātra, *ta, taāra, taṁsa* or *tagaṇa* for a *Trimātra, ca, caāra, caṁsa* or *cagaṇa* for a Caturmātra, *pa, paāra, paṁsa* or *pagaṇa* for a Pañcamātra and *cha, chaāra, chaṁsa* or *chagaṇa* for a Ṣaṇmātra. At *SbP*. 1. 2 Svayambhū has primarily prescribed the first letters of the words (in Prākrit) for the five Mātrā Gaṇas, namely, the Dukala, Tikala, Caukala, Pañcakala and Chakkala, thus *da, ta, ca, pa* and *cha* respectively (the first two for

७ पंचंससारहूए वहुलत्थे लक्खलक्खणविसुद्धे । एत्थ सअंभुच्छंदे....

the sake of uniformity, in place of *du* and *ti*), as the names or symbols for expressing them while defining the constitution of the metres with their help. The other names are only those that are obtained by the addition of the affixes *kāra*, *aṁśa* or *gaṇa* to them as seen above. Hemacandra has closely followed Svayambhū in this respect, but has *ṣa* in place of *cha* to represent a Ṣaṇmātra in view of the Sanskrit name of that Gaṇa namely Ṣaṇmātra. *Kavidarpaṇa* employs the first letters of the five Vargas in the Sanskrit Alphabet, thus *ka*, *ca*, *ṭa*, *ta*, and *pa* respectively for a Dvimātra, a Trimātra, a Caturmātra, a Pañcamātra and a Ṣaṇmātra. This causes a good deal of confusion, since his *ta* and *pa* are respectively Pañcamātra and Ṣaṇmātra instead of the Trimātra and the Pañcamātra as understood by both Svayambhū and Hemacandra. In the case of the Varṇa Vṛttas and also in that of some of the Mātrā Vṛttas where the position of a short or a long letter is fixed, Svayambhū qualifies these terms by adjectives which indicate the position of these letters whether at the beginning, middle or end of that Gaṇa, meaning at the same time that all the remaining letters of that Gaṇa are of the opposite kind. Thus the words *āi*, *puvva*, *muha* or *purā* are used to signify the 'beginning'; *ura uaara*, *majjha* and *jaṭhara* are for the 'middle' and *anta*, *para*, *virāma*, *avasāṇa*, *nihaṇa* or *uttara* etc. for the 'end' of a Gaṇa. When all the letters of a Gaṇa are of the same kind, this is indicated by words like *savva*, *saala*, *aṅga*, *asesa*, etc., prefixed to the symbol *la* or *ga* as the case may be. These two again, *i.e.*, the short and the long are respectively called *laghu* and *guru*, or *ṛju—avakra* and *vakra*, *ūrdhva* and *dīrgha*, *lakāra* and *gakāra* etc. Of these, *ṛju*, *avakra* and *ūrdhva* refer to a short vertical line which is prescribed as a symbol of a short letter, while *vakra* refers to a short vertical line curved at both ends (resembling S) which stands for a long letter. These symbols are as old as Virahāṅka's *Vṛttajātisamuccaya*[8] and the *Jānāśrayī*.

7. The contents of the 13 chapters are suggested by their titles given in the recurring stanza as said above. Chapter 1 is very likely called Skandhaka-jāti as suggested by *SbP*. 2. 4*a* and 6. 1*a*, even though we do not have the recurring stanza in the palm ms. Svayambhū defines in this chapter and also illustrates by the same stanza, the Gāthā with its three kinds, the Gīti, Upagīti, and the Udgīti, the Skandhaka and other metres derived by the addition of the pairs of Caturmātras to the first line of the Gāthā. Svayambhū, however, essentially differs from his predecessors

8. See *Vjs.*, 1.14 and *Jns.* 1.16-17; also compare *Jd.* 1.3-4; *Jk.* 1.3; *H.* 1.4-5; *Vr.* 1.9 and *Kd.* 1.4 with the note on the last passage.

like Virahāṅka and successors like Hemacandra in his treatment of these metres; he takes the Skandhaka as the basic metre and derives the Gāthā from it, while all others including Piṅgala consider Gāthā as the basic metre and the others as derived from it. Perhaps Svayambhū does this for the sake of convenience of his definitions; but it is also very likely that his treatment is historically more correct, since metres like the Gāthā which are obtained as a result of a fusion of two different metrical units must naturally be considered as later than metres like the Skandhaka, whose halves are equal and similar to each other. Svayambhū thus defines a Skandhaka as a metre which has two equal and similar halves, each containing 8 Caturmātras; from this he derives the Gīti whose halves contain 7 and a half Caturmātras each. This Gīti again, is changed to Upagīti when the 6th Caturmātra in each half is reduced to a single short letter, *i.e.*, when each half contains only 27 Mātrās made up with 5 Caturmātras, a short letter, and 1 and a half Caturmātra more coming at the end of all. Svayambhū has thus established two different kinds of metrical units or halves, one containing 30 Mātrās and the other containing 27. By a fusion of these two we get two more varieties, *viz.*, Gāthā which has 30 Mātrās in its first and 27 in its second half, and the Udgīti which has 27 in the first and 30 in the second half. It is I think correct to explain the origin of the Gāthā in this manner; in the beginning the Gāthā must have been considered as a metre of two Pādas only. It must have been rather late in its development that it came to be regarded as a Catuṣpadī, very probably owing to the Yati after the third Caturmātra in both the halves, which made their portions preceding the Yati look like equal Pādas. The unusualness of the so called fourth Pāda, when the Gāthā is considered as a Catuṣpadī becomes very striking owing to its new rhythm which is absent in its counterpart in the first half. But still the question of the origin of this new type of rhythm remains unanswered[9] and I shall briefly try to tackle it in the next paragraph.

8. The Prākrit Gāthā and its Sanskrit representative Āryā are admittedly pure Mātrā Vṛttas very largely employed for narrative poetry or even for the purposes of composing memorial stanzas on different scientific subjects owing to the great ease in handling them. They resemble the Saṁskrit Anuṣṭubh Śloka very closely in both these respects. Svayambhū treats of this Śloka at *Sb.* 3.8-9, mentioning a few varieties of it. There he lays down three different principles of division as follows: If the 2nd part of a line consisting of 4 letters has 1 short letter followed

9. See *Apabhraṁśa Metres* II, para 44.

by 3 long ones it is valled Vaktra; if it has alternating short and long letters it is Suvaktra and finally if it has 3 short letters followed by 1 long it is Capalā. Among the different combinations of these three elements, *i.e.*, Vaktra, Suvaktra and Capalā, and the metres resulting from them there is one where the odd Pādas have the Capalā and the even ones have the Vaktra element in them. This is called Capalā-Pathyā by Svayambhū; its odd Pādas have generally 12 Mātrās in them, while the even ones have 15 if all the first 4 letters are long as they are in Svayambhū's illustration. But at any rate, the rhythm of the latter part of these even Pādas, *viz.*, the Vaktra rhythm, is exactly similar to the rhythm of the concluding part of the second half of the Gāthā and it is very likely that the idea of the substitution of a single short letter in place of a Caturmātra at the 6th place may have originated from the 5th short letter in this Vaktra rhythm of the Śloka.

9. At the beginning of the first chapter (*SbP.* 1) Svayambhū has explained the nature of short and long Akṣaras in the Prākrits, showing how *e* and *o* as also the letter *him* at the end of a word, and short letters which precede a conjunct containing either *h* or *r* or both are all to be considered as short so far as the Prākrit prosody is concerned. This stanza itself is missing in the ms., but the illustrations are available, for which see notes. The whole of the first chapter is taken up by the definitions and illustrations of the Skandhaka, Gīti, Gāthā and the derivative metres obtained from these. The second chapter (*SbP.* 2), which is called Galitakajāti, defines and illustrates the basic Galitaka and the metres derived from it; of these the ms. contains only the Mugdha and the Ugra Galitakas. But evidently Svayambhū has defined and illustrated only a few of these Galitakas, whereas Hemacandra has defined not less than 24 of them at *HPk.* 4.17-40. The third chapter (*SbP.* 3) called Khañjakajāti defines and illustrates several Khañjakas like a Khaṇḍa, Dvipadī, Adhikākṣarā, Narkuṭaka and others as is clear from the illustrations of metres derived from these given by Svayambhū and preserved in the available portion of our ms. Though a large portion of this chapter is missing, yet its beginning and end are available, where the definition of Khañjaka and the name of the chapter are respectively given. Hemacandra at *HPk.* 4 41-75 seems to have closely followed Svayambhū in his treatment of the Khañjakas. It is, however, significant that Svayambhū has dropped the Madanāvatāra and its five kinds from the Khañjakas but has defined only the Madanāvatāra at *Sb.* 8.2 among the 'rest' of the Apabhraṁśa metres Ratnaśekhara at *Ck.* 32 agrees with Svayambhū in considering

Madanāvatara as an Apabhraṁśa metre ; but Hemacandra and the author of the Kavidarpaṇa both regard it and the metres derived from it as Prākrit metres. The conclusion of the fourth chapter (*SbP.* 4) is missing, but its title seems to be Śīrṣakajāti and the available portion of the ms. contains a few Śīrṣakas, starting with the Dvipadī-khaṇḍa, which is illustrated from Śrīharṣa's *Ratnāvalī Naṭikā* and also by another composition of one Abhimānachinha. This is followed by the Dvibhaṅgikā which is said to consist of a Dvipadī and a Gītikā[10]. This arrangement is closely followed by Hemacandra at *HPk.* 4.76-79 and there is reason to believe that Svayambhū must have defined and illustrated even other kinds of Dvibhaṅgīs, and perhaps even the Tribhaṅgīs, all of which pass under the general name of Śīrṣakas. A folio of our ms. contains also a portion of the Sama-śīrṣaka and Viṣama-śīrṣaka which are the concluding metres discussed by Hemacandra in the 4th chapter of his *Chandonuśāsana*.

10. The next, *i.e.*, the fifth, chapter of the Pūrvabhāga is called Māgadhajāti ; its commencement is missing, but its conclusion is available in the ms. Even here Svayambhū takes the Prākrit Pādākulaka as the basic metre and has defined and illustrated it before the Mātrāsamaka and allied metres. Svayambhū treats the Apabhraṁśa Pādākulaka, along with the Saṁkulaka and the Paddhatikā, under the Apabhraṁśa metres at *Sb.* 6. 129. In this chapter he seems to have defined only the Pādākulaka employed in the Sanskrit and the Prākrit languages. As a matter of fact these six metres of which Mātrāsamaka and Pādākulaka are representative, are generally considered as a separate group of Sanskrit Mātrā Vṛttas[11] by Piṅgala and Jayadeva, whom later writers like Hemacandra and Kedāra have followed, though Virahāṅka has completely neglected them. It is again noteworthy that all these six metres are regarded as those that belong to the Māgadhajāti, and it is evident that Svayambhū startd his treatment of these metres with the Māgadhikā, deriving the Vaitāliya group from it. See the introductory note to this chapter on page 169 below. This is against the plan of Hemacandra and other earlier writers who consider the Vaitālīya to be the chief metre of this group and Māgadhikā to be only a derivative of it.

11. This chapter is then followed by another, *i.e.*, the sixth, which treats of the Sanskrit Varṇa Vṛttas belonging to the 26 Jātis, beginning

10. This Gītikā, slighty different from the Gīti, agrees with that of *Vjs.*, 2.2-3 ; see note on this last passage.
11. See *Jayadāman*, Introduction, para 22; also cf. *P.* 4.42-47; *Jd.* 4.24-29; *H.* 3.65-70; *Vr.* 2.32-37.

with the Ukta and ending with the Utkṛti, together with the Daṇḍakas and the Śeṣajāti Vṛttas. The available portion of the ms. runs upto Śālinī which belongs to the Triṣṭubh Jāti and whose Pādas contain 11 letters each and the Baroda ms. commences from the Rucirā of the Atijagatī Jāti whose Pādas contain 13 letters each among the 26 broad Jātis of the Varṇa Vṛttas. Thus the gap in this chapter, which is called Uktādividhi, is not very large and only a few metres of the Triṣṭubh and the Atijagatī Jātis, together with all of those that belong to the Jagatī Jāti are missing.

12. There are some points which deserve to be noted in the treatment of the Varṇa Vṛttas in this chapter by Svayambhū. *Firstly*, Svayambhū does not employ the Varṇa Gaṇas in the definitions of these metres, but always uses the five Mātrā Gaṇas, the five Aṁśas as he calls them. We are naturally reminded of Virahāṅka, who does not employ any Varṇa Gaṇas for his definitions, but mentions in detail the order in which short and long letters ought to follow, using now and then the Caturmātra and the Pañcamātra Gaṇas which he has enunciated and named at the commencement of his work. Bharata in his Nāṭyaśāstra follows the same method, but avoids the mention of any Gaṇas of any kind whatsoever. Both Bharata and Virahāṅka followed this rather crude method as they aimed at giving their definitions through the medium of a whole stanza, instead of a single line or a Sūtra. Bharata used one stanza in the Anuṣṭubh metre, while Virahāṅka employed a whole stanza in the same metre which is being defined in the stanza. The practice of defining a metre in a single line or Pāda of that same metre is comparatively of a late origin and the first author who is at present known to have employed it is Jayadeva, the author of the *Jayadevachandas*. *Secondly*, in many cases, Svayambhū indicates in his definitions how by the addition or removal of a letter or a Gaṇa from one metre, another is produced. This is very interesting and important for the study of the growth of different Varṇa Vṛttas from one another. I have shown elsewhere[12], how certain groups of letters containing a particular type of Varṇa Saṅgīta came to be popular in course of time and therefore more widely employed than the others. I have stated there that very often two or more of these groups, which by the way I have called the Ghaṭakas, came to be joined together for the production of a new metre. This contention is strongly supported by the manner in which Svayambhū defines some of his metres[13] like Citrā (v. 19), Citralekhā (v. 36),

12. See my article on the Vṛtta-Ghaṭakas at *Journal BBRAS.*, 1951, p. 150 ff.
13. The references that follow are to the stanzas in *Sb.* ch. 1; for further elaboration of this point see below paras 24 and 25.

Bhramarapada (v. 38), Lalita (v. 41), Hariṇīpada (v. 42), Kesara (v. 44), Candrabimba (v. 49), Chāyā (v. 51), Makarandikā (v. 52); Lalitā (v. 60), Mattākrīdā (v. 61) and Krauñcapadā (v. 63). *Thirdly*, Svayambhū does not mention a Yati in the middle of a line of the Varṇa Vṛttas and to justify this he states in v. 71, that Jayadeva and Piṅgala alone admit a Yati in the case of the Sanskrit Varṇa Vṛttas, while Bharata, Māṇḍavya, Kāśyapa and Saitava do not admit of it. No Yati is generally admitted in the Prākrit and the Apabhraṁśa metres, which are mostly Mātrā and Tāla Vṛttas, except in the longer Dvipadīs and the lone Rāsaka at *Sb.* 8.25. But even here the Yati tends to be a longer pause which occurs at the end of a Pāda (Pādānta Yati), rather than a shorter one occurring in the middle of a line. It is as a matter of a fact owing to these Yatis in the lines of the longer Dvipadīs that these latter were turned into Catuṣpadīs or Ṣaṭpadīs, merely when a rhyme was introduced at the place of the Yati or Yatis, or even without such a rhyme at times. Svayambhū simply extends this principle of no Yati to the Varṇa Vṛttas. *Fourthly*, Svayambhū quotes his illustrations from a large number of authors who appear to have been genuine Prakrit poets making use of these Varṇa Vṛttas and writing their stray lyrics of love or devotion in them. In this section on the Varṇa Vṛttas including the Daṇḍakas, Svayambhū quotes from about 30 poets, taking usually only one or two stanzas from each. There are, however, three among them from whose compositions more than 10 stanzas each are reproduced; these three are Aṅgāragaṇa (13), Śuddhasvabhāva (19) and Śuddhaśīla (16). We shall discuss the nature of their compositions in a later paragraph[14] below. For the present it is enough to say that these stanzas do not leave an impression that they formed part of a single poem, composed on a particular topic. *Fifthly*, among the 60 and odd metres excluding the Daṇḍakas which are found in this chapter, at least 16 are such as are peculiar to Svayambhū, but later mentioned only by Hemacandra, thus showing that they were known only to the Jain tradition. *Sixthly*, Svayambhū mentions 11 special Daṇḍakas which he calls by the name Mālā and which contain an indefinite number of Mātrika Gaṇas of the same kind used at will, provided always that the same number is employed in all the four Pādas. Four of these 11 Mālā Daṇḍakas start with an initial group of 5 or 6 short letters, which are then followed, any number of times, by the same particular kind of Pañcamātra Gaṇa, throughout the Pāda. Two are made of the same kind of Caturmātra Gaṇa, repeated any number of

14. See paras 21 and 22 below.

times, throughout the Pāda. Three more have their Pādas constituted with any number of the same kind of a Pañcamātra Gaṇa in a Pāda. These last five are without any initial short letters preceding the Caturmātra or the Pañcamātra Gaṇas. Lastly, two more are made up with the two kinds of a Trimātra, one having the short letter first and the other having the long letter first, occurring uniformly throughout the Pāda[15].

13. The next chapter which I have marked as the second of the *Svayambhūchandas, i.e.*, of the Uttara Bhāga of the work, is called Ardhasamam. It treats of 14 Ardhasama Varṇa Vṛttas, whose equal and similar halves are made up of unequal and dissimilar lines. Both here and in the next chapter Svayambhū employs only the five Mātrā Gaṇas for defining these Varṇa Vṛttas of the Ardhasama and the Viṣama types, as he does in the case of the Sama Varṇa Vṛttas. Of the 14 Ardhasamas all are known to Piṅgala, except the Ṣaṭpadāvalī, which is mentioned only by Hemacandra besides our author. It is really an inverted Yavamatī. The title of the next chapter, *i.e.*, the third of the Uttarabhāga (the 7th of the work as a whole), should have been Viṣamam; but this is not mentioned in the concluding stanza of that chapter. This stanza refers to the conclusion of the Prākṛtasāra, *i.e.*, the essential metres of the Prākrit language, as against the metres of the Apabhraṁśa language which are dealt with in the following chapters of the work. This means that all the previous chapters of the work comprise the first part of the work dealing with the Prākrit metres, while the last five chapters form its second treating of the Apabhraṁśa metres. It is characteristic of Svayambhū that he does not take any notice of the fact that the Varṇa Vṛttas are properly the Sanskrit metres derived from their Vedic[16] ancestors. He claims them all for Prākrit poetry; he, however, gives Sanskrit illustrations for Prākrit metres at least in two places (*i.e.*, *Sb.* 5.5.1 and 8.20.2). His terms for a metre are Jāti for a class and Rūpaka for an individual, Chandas being reserved to convey the Chandas Śāstra or Prosody as well as an individual metre. He does not use even the terms Varṇa Vṛtta and Mātrā Vṛtta and this is quite in keeping with his employing only the Mātrā Gaṇas in his definitions of even these metres which are generally known as the Varṇa Vṛttas.

14. Among the Viṣama Vṛttas Svayambhū defines all the four[17] groups mentioned by Piṅgala in his *Chandas Sūtra* 5.1-30 and followed

15. For the different kinds of the Daṇḍakas see *Jayadāman*, pp. 147-148.
16. See *Jayadāman*, Introduction, paras 7-9.
17. See *Jayadāman*, Introduction, paras 12-15.

by his successors in the field of the Varṇa Vṛttas. He, however, differs from them in some details. Thus he seems to make a distinction between Śuddhavirāḍikā and Āvṛṣabha (*Sb.* 3.6.1 and 2). He regards Śloka as the basic metre from which he derives Vaktra, Suvaktra, Pathyā, Pathyāvaktra and Capalāpathyā (vv. 8-9) and considers Vipulā has having only 4 varieties[18] instead of the eight of Piṅgala (v. 10).

15. As said above, Svayambhū defines the Apabhraṁśa metres in the last five chapters of his work. He broadly divides them into Ṣaṭpadīs, Catuṣpadīs and Dvipadīs; of these the Ṣaṭpadīs are all of them used as Dhruvakas and are subdivided into three classes, *viz.*, Ṣaṭpada Jāti, Upajāti and Avajāti, according as they contain seven, eight and nine Mātrās respectively, in all their Pādas, except the 3rd and 6th which may have from 10 to 17 in them. The Catuṣpadīs are of three kinds, namely, Sarvasamā, Ardhasamā and Antarasamā Catuṣpadīs. All these three kinds are called Dhruvakas when they are longer ones, *i.e.*, when they contain not less than 10 and not more than 17 Mātrās in any of their four Pādas (vv. 60, 122-130). Shorter Catuṣpadis having less than 10 Mātrās in any of their Pādas are called Vastukas as said in vv. 59-60. Thus out of the 110 Antarasamā Catuṣpadis 54 are Vastukas and 56 are Dhruvakas (v. 120). This same distinction has to be understood in the case of the Ardhasamā Catuṣpadīs and the Dvipadīs, so that the Dvipadīs having not less than 28 Mātrās in each of their halves are called Dhruvakas or Duvaas while the shorter ones are known as mere Dvipadīs (*Sb.* 7.1). Any Dvipadī which has more than 40 Mātrās in each of its halves is called Mālā Dhruvaka (*Sb.* 6.172). It would appear that Svayambhū intended to define and illustrate the three kinds of the Dhruvakas in chs. 5 and 6, as can be seen from the introductory stanza in chapter 5 of the Uttarabhāga, namely, the Ṣaṭpadī, the Catuṣpadī and the Dvipadī Dhruvakas only; but before defining the Antarasamā Catuṣpadī Dhruvakas in vv. 61-120 and Sarvasamā Catuṣpadī Dhruvakas in vv. 123-130 of the 6th chapter of the Uttarabhāga, he defines and illustrates incidentally also the Antarasamā Catuṣpadī Vastukas (the definition of which is suggested in v. 59) in vv. 2-59 of the same chapter for the sake of completeness in respect of the Antarasamā Catuṣpadī. That Svayambhū had chiefly the Dhruvakas of the Catuṣpadī and the Dvipadī type in his mind in this chapter is also clear from his definition of a Dhruvaka Catuṣpadī in v. 60, his mention of an Ardhasamā Dhruvaka in v. 122, *i.e.*, at the end of the Ardhasamā Catuṣpadī section and before beginning the few

18. See note on *Kd.* 4.121 (on pp. 150-151).

Sarvasamā Catuṣpadīs, his repetition of the word Dhruvaka in connection with the last but one Sarvasamā Catuṣpadī, namely, the Paddhatikā, as well as the last of the longer Dvipadīs, *viz.*, the Mālā (cf. also the names Tārādhruvaka and Pavanadhruvaka in v. 155), all go to show the signification of the word Dhruvaka as intended by Svayambhū. It is also significant that the Sarvasamā Catuṣpadīs which Svayambhū defines in this chapter, i.e., the 6th, begin with the Śaśivadanā which contains 10 Mātrās in each Pāda and this accords well with the definition of a Catuṣpadī Dhruvaka given in v. 60. He does not define any Sarvasamā Catuṣpadīs which are shorter than this in this chapter, the only one Catuṣpadī which contains 9 Mātrās in a Pāda and is called Dhruvaka itself, being relegated to the last chapter (*Sb.* 8.3) of the work. It also deserves to be noted that the Dvipadī Dhruvakas, *i.e.*, the longer Dvipadīs defined in ch. 6, which are prescribed for certain occasions and purposes at *Sb.* 7.1 are called Duvaas (cf. *Sb.* 5.1*d*; 6.131*c*), as against the Duvaīs defined in ch. 7, vv. 1-2. From *Sb.* 7.2 again, it would seem that shorter Dvipadīs having from 4 to 30 Mātrās in each of their halves, were known as Duvaīs (mark how two of them nos. 5 and 6, retain the name Dvipadī with a prefix), the exception being the five which are defined at *Sb.* 6. 132-136, like the exception of the Sarvasamā Catuṣpadīs in the case of the Dhruvaka at *Sb.* 8.3.

16. This distinction between a Dhruvaka and a Vastuka is peculiar to Svayambhū. According to Virahāṅka (*Vjs.* 2.1*ab*), Vastuka seems to be another name of a Dvipadī of four Pādas[19] of any length. Virahāṅka's commentator also means the same thing, when he introduces the third Niyama with the remark *idānīm dvipadīvastukānām sodāharaṇam lakṣaṇam yathopadeśam ucyate.* On the other hand, Hemacandra says (*HPk.* 6.1-2) that a Dhruvā is a name given to a metre because it stands invariably (*dhruvam*) at the beginning of a Sandhi or at the end of a Kaḍavaka and is extended to any Ṣaṭpadī, Catuṣpadī or Dvipadī, which is so employed. He seems to be inclined to extend this name even to shorter Catuṣpadis whose Pādas contain 7 to 9 Mātrās in them, as his remarks on *HPk.* 6.3 show : *ṣaṭpadī-catuṣpadī-dhruvayośca saptakalādyāḥ saptadaśakalāntāḥ pādā bhavanti.* Similarly at *HPk.* 6.18, he uses the word Vastuka as a synonym for a Catuṣpadī and in the commentary on this Sūtra he actually says so in so many words: *vastukam iti catuṣpadyā eva nāmāntaram.* This is definitely against Svayambhū's words and directions at *Sb.* 6.59-60, 120 and 7.1-2 as shown above. Rājaśekhara,

19. See *Vjs.* Introduction, para 5 for the name Dvipadī given to a metre of four lines.

however, very closely follows Svayambhū in mentioning this distinction. Thus he calls the 24 kinds of the Ṣaṭpadī as the 24 kinds of the Dhruvā (R. 32). Similarly, at the end of the first 54 Antarasamās he remarks at R. 95 *evam catuḥ pañcāśad vastukānyāhuḥ*: 'These they say are the 54 Vastukas'. In R. 159 he calls the two varieties of an Antarasamā, which have 16 and 17 Mātrās in each of their Pādas by the name Dhruvā. Finally at the end of the longer Dvipadīs he remarks (after v. 224) *dvipadī-dhruvāṇām ṣaṣṭiḥ*.

17. But before defining the Dhruvakas which constitute an important and predominant feature of Apabhraṁśa poetry (and incidentally also the Vastukas) in chs. 5-7 of the Uttarārdha of his work, Svayambhū takes up in the fourth chapter of the Uttarārdha the most important among the metres of the Apabhraṁś language and defines them, and before doing so he mentions a few phonetic peculiarities of the language observed in poetic compositions. Thus he prescribes that if and when necessary nasalised *i*, *u*, *hi*, *ha* and *hu*, the last three affixes being peculiar to the Apabhraṁśa language, may be pronounced short, though usually they should be long. Similarly *e* and *o*, whether single or coupled with a consonant, whether at the end of a word or at any other position of it, may be pronounced short or long as intended by the poet, *i.e.*, as needed by the metre. We may here take note of another metrical rule of the same kind, but stated at the beginning of the next chapter. It prescribes that the final letter in a line should have its metrical value, *i.e.*, whether it should be counted as short or long, decided in view of the needs of that particular metre. If only a single Mātrā is needed to make up the required number, this letter should be counted as short and yielding only one Mātrā, even when it is actually long. On the other hand, if two more Mātrās are needed, this final letter must be regarded as long and yielding two Mātrās even if it is actually short. Svayambhū has unscrupulously followed this rule of option giving different values to the last letter in the different lines of the same stanza.[20]

18. After these few remarks about the phonetic value of some letters, Svayambhū defines and illustrates the following metres: Utsāha, Dvipathaka or Dohā with its varieties Upadohaka and Avadohaka, Mātrā with all its varieties, the strophic couplet called Raḍḍā, Vadana and Upavadana, together with Maḍila and Aḍla which names are given to the Vadana in view of the nature of its rhyme. All these metres are the special favourites of the Apabhraṁśa poets; but the Mātrā and the Dohā

20. See note on *Sb*. 5.2 and Bhayani, *P.C.*, Introduction, pp. 79-83.

together with their combination, the Raḍḍā, seem to be the oldest among them. At the end of this chapter some general terms applied to any metres in view of the nature of their contents or the occasion for which they are employed or composed, are stated. Prominent among these are the Dhavala and the Maṅgala. In the former a hero is the central figure of the description under the image of a bull, particularly a trained bull, while the latter signifies an auspicious occasion for which the poem was composed in any one of the popular metres. There are, however, some metres which are given the proper name Dhavala as against the common name which is applied to any metre owing to its contents. These special Dhavalas are said to be of three kinds, viz., Aṣṭapadī, Ṣaṭpadī and Catuṣpadī. The constitution of each of these is given by Svayambhū, who also defines one single variety of the special Maṅgala. In the case of the common names Maṅgala and Dhavala, Svayambhū prescribes that these are affixed to the ordinary names of the metres when these latter are employed for the specific purposes. Thus we may have an Utsāha-Maṅgala, a Dohā-Maṅgala, an Utsaāha-Dhavala, Dohā-Dhavala and so on. In this same connection Svayambhū also mentions three other terms namely, Vadanaka, Prahelikā and Hṛdayālikā. The first of these is a common name for any Apabhraṁśa metre which may be used for composing a poem to rouse strong passions and sentiments (*utsāha*) of the audience. The last two are riddle-like compositions; the first called Prahelikā corresponds to what is generally known as Antaḥ-Prahelikā among the Subhāṣitas, while the second called Hṛdayālikā seems to be the same as what may be called Bahiḥ-Prahelikā. Svayambhū mentions that the metre of the former should be Dohā, but he is silent about that of the second. Rājaśekhara, who closely follows Svayambhū in this section and almost gives a Sanskrit rendering of his stanzas, defines Prahelikā as a composition in the metres like the Dohā, where the meaning is an inferred one (*unmānaka* ?), while he defines Hṛdayālikā as a poem or stanza containing words or letters which have no apparent meaning (*śūnyaiḥ*) but which are intended to convey a meaning which the poet has in his mind.

19. In the last chapter of the work, Svayambhū appears to have discussed and defined a few miscellaneous metres as well as the constitution of the two main forms of Apabhraṁśa poetry, viz., the *Sandhi-bandha* and the *Rāsā-bandha*. The latter alone was evidently known to Virahāṅka as seen from *Vjs.* 4.37-38, but not the former, which therefore must be regarded as comparatively modern, though even the Rāsā-bandha seems to

have held the field for long. Very likely Rāsā-bandha was employed for Lyric poetry and the Sandhi-bandha for Narrative poetry involving long and artistic descriptions in the manner of the Sanskrit Mahā Kāvyas. Having himself written two long narrative poems, *Paumacariu* and *Riṭṭhanemicariu*, of the Sandhi-bandha type, Svayambhū allots a little more space in this chapter to the treatment of this type and particularly to that of the introductory stanza called Dhruvā which prominently figures in it and is also known as Ghattā or Chaḍḍanikā. This introductory stanza is used at the commencement of a Sandhi, and also at the beginning and end of a Kaḍavaka. But when he says that a Chaḍḍanikā is of 7 kinds, Ghattā of three, while Paddhatikās and Gītis are of various kinds, we have probably to understand that these seven and three varieties were more generally employed by the poets than the others. He further states in v. 20, that at the beginning of a Sandhi, a Dvipadī, a Gāthā, or an Aḍillā may be given as a Ghattā, while Mātrā along with the Paddhatikā may come last as the Chaḍḍanikā. In v. 24 a Rāsā-bandha is defined; it is said to have been done with the Ghattās, the Chaḍḍanikās and the Paddhatikās cotnaining pleasing akṣaras in them. He means to say that these metres are used even for the main body of the poem in the Rāsā-bandha, and not merely at its beginning or end as in the case of a poem in the Sandhi-bandha. This clearly means that the Rāsā-bandha[21] is a Lyric poem and not a Mahā Kāvya like the Sandhi-bandha. A metre called Rāsābandha, really Rāsaka, containing 21 Mātrās in each of its four Pādas is defined in v. 25. It may have been the favourite metre employed for the composition of a poem in the Rāsā-bandha, though the name Rāsaka or Rāsābandha may be given to any suitable metre used for such a poem according to v. 26. This stanza is quoted by Hemacandra at *HPk.* 5.3 which Sūtra defines a Rāsaka exactly like Svayambhū. Another metre called Rāsā, but which is an Antarasamā Catuṣpadī having 7 and 13 Mātrās in its odd and even Pādas, is then defined in v. 27. This metre is the same as the Rāvaṇahastaka[22] defined at its proper place at *Sb.* 6.13. Hemacandra too, defines the metre in two places, once among the Rāsakas at *HPk.* 5.16 and then among the Antarasamās at *HPk.* 6.19.9.

20. In this chapter Svayambhū mentions a few unusual terms like Sapta-tāla, Pañca-tāla, Tri-tāla in vv. 21-22 and Sama-tāla, Vidārī and Ekkalia[23] in v. 28. In v. 21 he defines Tāla as (a composition) accom-

21. See pp. 76-77 of the *Sandeśa-Rasaka* of Abdur Rehman, edited by Dr. H. C. Bhayani and published in the Singhi Jain Series, Bombay, 1945. This poem very much agrees with Svayambhū's definition of a Rāsaka Kāvya. See also *Vjs.* 4.38 and note.
22. Rājaśekhara calls it Rāvaṇa-mastaka at *R.* 47.
23. Compare the Ekaka of *Vjs.* 2.5.

panied by Saṅgīta (vocal music), Vādya (instrumental music), and Abhinaya (acting). Sapta-tāla, Pañca-tāla and Tri-tāla are respectively groups of 7, 5 and 3 such units, while groups of 2 and 4 are respectively called Yugala and Catuṣkala, the other groups getting the common name Kulaka (v. 23). Svayambhū's remarks about Sama-tāla and Vidārī are unintelligible to me. Vidārī is indeed mentioned by Virahāṅka at *Vjs.* 2.5 and also in the Jānāśrayī 5.66 (Trivandrum ed., 1949). In the latter place it is defined as a metre of 4 Pādas each containing 14 Mātrās with the Sagaṇa at the end and the 4th Mātrā being combined into a long letter either with the 3rd or the 5th Mātrā. On the other hand, Virahāṅka merely states that Vidārī should be shorter than the Vastuka, (*i.e.*, the particular Vastuka employed by the poet), but from the latter half of the stanza containing this definition, it would seem that Vidārī is a metre of three Pādas only. In v. 29 Svayambhū mentions one more common name Phullaḍaka, which he says is given to any Mātrā or Varṇa Vṛtta defined so far, when it is employed for praising the deities, while vv. 30-31 further elaborate his remarks about the metre Maṅgala (defined at *Sb.* 4.20) and records a convention that in Maṅgalas, Phullaḍakas and similar other popular songs no rules about rhyme or metre should be insisted upon as long as these songs are liked by the people.[24]

21. Having thus examined the contents of the work, we shall now proceed to discuss the nature of the large number of illustrations quoted by Svayambhū in the first eight chapters (*i.e.*, chs. 1-5 of the Pūrvabhāga and chs. 1—together with 6 of the Pūrvabhāga —, 2 and 3 of the Uttarabhāga) of his work. Here, *i.e.*, in Prākrit poetry, we find a variety of themes, especially in the field of village life. Descriptions of the different seasons and the calamitous effects which they have upon the lovers who have to be away on long journeys for the purposes of trade or business, figure largely along with frank descriptions of love in union, in this part. Fine Rūpakas and Utprekṣās based on some natural phenomenon are not also wanting. The number of poets from whom a single stanza is quoted by Svayambhū in this section is very large and many among them are non-Jain. On the other hand, in the Apabhraṁśa section (chs. 4 to 8 of the Uttarabhāga) only two poets are quoted with some frequency; they are: Govinda and Caturmukha. Seven others are also quoted, but six of them only once each and the seventh only twice. These six are: (1)

24. This is a very important and pertinent remark of Svayambhū. It shows how the Apabhraṁśa poets often took great liberties with their metres and language; nevertheless they enjoyed great popularity among the appreciative listeners (Nipuṇas) of their days, owing to the great merit of their composition.

Chailla; (2) Jinadāsa; (3) Dhanadeva; (4) Dhūrta; (5) Mātṛdeva; and (6) Vidagdha, while the seventh is Śuddhaśīla[25]. But in addition to these stanzas which are quoted under particular names, there is a large number, about 60, of those that are quoted without any name attached to them[26]. Out of these 60 stanzas as many as 16 refer to the story of the Rāmāyaṇa and 7 to that of the Mahābhārata or the Harivaṁśa. 12 out of the 16 Rāmāyaṇa passages are, strangely enough, traced to Svayambhū's own *Paumacariu*, which is a poem[27] on the Jain version of the story of the Rāmāyaṇa. One more again, *i.e.*, 6.54.1, is found in Svayambhū's *Paumacariu*, 71.1, though in our ms. it is ascribed to Caturmukha. In addition to these 23 unnamed stanzas, which refer either to the Rāmāyaṇa or to the Mahābhārata story, there are a few which refer to morality in general (4.9.4; 4.29.1; 4.31.1; 6.15.1; 6.100.1; 8.6.1), or contain religious advice according to Jainism (8.7.1; 8.8.1; 8.20.1-10; 8.25.1; 8.11.3). One contains a reference to the Vāmana Incarnation of Viṣṇu (8.14.1) and another a practical advice to her daughter by a professional prostitute (4.3.1), while a third is a description of a hunting expedition[28] (6.90.1). We have also four fine Utprekṣās (6.21.1; 6.37.1; 6.39.1; 6.42.1) and one or two Anyoktis (4.5.1; 6.31.1) among these stray verses. Similarly, an elephant and a Cakravāka bird, both separated from their mates, are described in a stanza each, while an incongruence between an old lover and a young delicate beauty is the subject-matter of an illustration of the Adilā metre (4.12.3). Consuming power of the fire of separation is mentioned in another stanza (6.10.1). In all these cases, where no names are attached to the stanzas, it is possible to presume that Svayambhū himself had composed them for the sake of the illustration.

22. As regards the quotations from Govinda and Caturmukha, all the six which are ascribed to the former evidently belong to the story of the Harivaṁśa, while those that pass under the name of the latter (except 6.54.1) seem to be from his two poems, one on the story of the Harivaṁśa and the other on that of the Rāmāyaṇa. That Caturmukha had composed a poem on the story of the Harivaṁśa is quite certain as seen from 4.2.1 and 6.87.1; even 6.65.1 may be from the same poem. But 6.63.1 is a little doubtful; I think it must be from a poem on the theme of the Rāmāyaṇa and accordingly I have suggested an emendation,

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25. See Index of Authors on pp. 156-157.
26. In the Prākrit section of the work, as against this, there is hardly any stanza which is quoted without the author's name being prefixed to it.
27. This is edited by Dr. H. C. Bhayani in the Singhi Jain Series, Part I—Vidyādhara Kāṇḍa; Part II—Ayodhyā and Sundara Kāṇḍas, Bombay, 1953.
28. See note on the passage, which is quoted in the *Sarasvatīkaṇṭhābharaṇa*, 2.392.

which looks to me most natural[29]. Any way, it does not fit in with any incident in the Mahābhārata story, and should belong to the Rāmāyaṇa story, if at all.

23. We saw above how Svayambhū does not make use of the Varṇa Gaṇas in the construction of his definition of the Varṇa Vṛttas. As a matter of principle he regards all metres as Mātrā Vṛttas and so he employs only the five Mātrā Gaṇas, called the Aṁśas, in the definitions of both the Prākrit and the Apabhraṁśa metres. He does not recognize any Sanskrit or Varṇa Vṛttas as such, as for example is done by his successor, the great Hemacandra. Actually, the five Aṁśas include all the eight Akṣara Gaṇas of Piṅgala and Svayambhū ordinarily does not permit the violation of the order of short and long letters, thus maintaining their basic music, namely, the Varṇa Saṁgīta. According to him the metres are to be grouped under two heads only, according as they are composed in the Prākrit or the Apabhraṁśa language, though all of them are to be considered as Mātrā Vṛttas only. It is, however, remarkable that Svayambhū has often described the inter-relationship among the metres which are generally known as Varṇa Vṛttas and whose basic unit is a Varṇa or a letter, since their lines must contain a given number of Akṣaras or letters according as they belong to any of the 26 classes beginning with Uktā and ending with Utkṛti. Thus he often shows how one metre develops out of another by the mere substitution of one or more Gaṇas of a different type, or by a mere addition of a short or long letter or letters at a particular place in a line, or finally by the coupling together of two shorter metrical lines. Yet on a closer study of all such cases, one is unable to discover any definite principle on the basis of which he had intended to explain the growth and development of new metres from the old ones. His observation of these inter-relationships has been used by him only for the convenience and brevity of his definitions of metres. In a few cases he seems to have caught a glimpse of the possibility of certain fossilized portions of metrical lines, which formed the nucleus of some new metres growing out of the old ones. But he has more neglected this glimpse than used it for his definitions, and the reason for this seems to be his non-recognition of a Yati in the middle of a line.

24. Thus in the case of Rambhā[30] (v. 50), Chāyā (v. 51) and Makarandikā (v. 52), Svayambhū explains how after the first block of 12 letters

29. See note on the passage; Bhayani, however, thinks otherwise at *P.C.*, Introduction, p. 17 foot-note. Yet also compare his remarks at Introduction, pp. 79-83 and my note on *Sb.* 5.2.

30. References to the stanzas within the brackets are to those in chapter 1 of the *Svayambhūchandas* proper, i. e. *Sb*.

which are common to all the three; they have three different cadences (or Antya Ghaṭakas as I have called them elsewhere[31]), namely, *ra-ra-ga*, *ta-ta-ga*, and *ja-ja-ga* respectively, which distinguish them from one another. Similarly, in the case of Upamālinī (v. 14) and Candroddyota (v. 15), he explains how they differ from each other only in their latter part, which in the first is *ja-ja-ga*, while in the second it is *ta-ta-ga* (without, however, clearly mentioning this their otherwise close relationship in the earlier part). The same is true of Puṣpadāma (v. 48) and Candrabimba (v. 49), which differ from one another only in their cadence, the first having *ra-ra-ga*, the second *ta-ta-ga*. Here, too, Svayambhū does not refer to their having the first 12 letters in common, but on the other hand, frames his definition so as to ignore the separateness of the first 12 letters from the remaining portion of the line, caused by the presence of the Yati at that place[32]. Acala (v. 43) and Kesara (v. 44) similarly differ from one another in respect of their cadence, which is separated from the earlier portion of the line by means of the Yati[33]; in the former it is *ja-ja-ga* and in the latter *ta-ta-ga*. In the first 11 letters of their lines they are identical, so far as the sequence of short and long letters is concerned; but Svayambhū has not noticed this in clear words, since he does not recognize the separateness of the cadence from the earlier part in Acala. A similar neglect of the cadence is noticed even in the following instances: Cadence *ja-ja-ga* in the metres defined in vv. 6, 12, 35, 40 and 42; cadence *ta-ta-ga* in those defined in vv. 8, 11, 29 and 33; cadence *ra-ra-ga* in those defined in vv. 5, 10, 13, 28, 32 and 48. In all these, owing to his construction of the definitions by means of the Mātrā Gaṇas Svayambhū does not take any notice of the separateness of the cadence from the earlier part of the line, though in the following instances he may be said to have done it: Cadence *ja-ja-ga* in metres defined in vv. 14, 34, 43 and 52; cadence *ta-ta-ga* in metres defined in vv. 15, 44, 47, 49 and 51; and cadence *ra-ra-ga* in metres defined in vv. 19, 37, 46 and 50. All these lapses in the recognition of the underlying principle of the growth of the metres of this type are due to the non-recognition of a Yati in the body of a line on the part of Svayambhū.

25. Svayambhū has noted the development of one metre from another by addition or substitution of letters in the following cases:

31. See Vṛtta-Ghaṭakas at *Journal BBRAS.*, 1951, pp. 150 ff.
32. This Yati is recognized even by *Vr.* 3.96.5-6 and *H.* 2.327-328.
33. Even here the Yati is recognized by both Kedāra and Hemacandra; but the separateness of the structure of the cadence is not clearly felt in their definitions, since the preceding portion consisting of eleven Akṣaras is not divisible into complete Akṣara Gaṇas. See *H.* 2.305-306; *Vr.* 3.94.7-8.

Rohiṇī (v. 33) from Padma (v. 32); Lalita and Hariṇīpada (vv. 41-42) from Rohiṇī (v. 33); Bhramarapada (v. 38) from Gajavaravilasita (v. 23); Citralekhā (v. 36) from Mandākrāntā (v. 28); Lalita (v. 60) from Madraka (v. 59); Mattākrīḍā (v. 61) from Vidyunmālā (v. missing in *SbP.*); Krauñcapadā (v. 63) from Rukmavatī (*SbP.* 6.15) and Maṇiguṇanikara (v. 18) both put together. In chapter 2 of the Uttarabhāga, *i.e.*, *Sb.* 2, where the Ardhasamas are defined, Svayambhū is even more explicit; thus he points out that the even lines of the Vegavatī (v. 1) are the same as the lines of a Dodhaka (*SbP.* 6.18); that the odd lines of the Hariṇapluta (v. 4) are the same as those of the Upacitraka (v. 2) and the even ones are the same as those of the Drutavilambita (lost in *SbP.*); that the odd lines of Ākhyānikī are the same as those of Indravajrā (lost in *SbP.*) and the even ones are those of the Upendravajrā (lost in *SbP.*); that the odd lines of the Khañjā (v. 13) are the same as those of a Gīti (*SbP.* 1.3) and the even ones are the same as those of a Skandhaka (*SbP.* 1.3). Similarly, if an Anta-guru Trimātra is substituted for the final Caturmātra in the odd lines of the Vegavatī (v. 1), we get an Upacitraka (v. 2); Dodhaka itself becomes Calamadhyā (v. 3) when the initial Caturmātra in its even lines is made to consist of four short letters; Puṣpitāgrā (v. 9) is turned into Bhadravirāṭ (v. 10) when the 1st and the 3rd short letters in all its Pādas are combined with the 2nd and the 4th into a long one, *i.e.*, when the first 2 letters in all its Pādas are long; and Aparavaktra (v. 8) is changed into a Puṣpitāgrā (v. 9) when a long letter is added at the end of all its Pādas. All these directions clearly suggest that Svayambhū was conscious of an important cause[34] of the growth of the Varṇa Vṛttas, though he has not enunciated it in clear words.

II

(For Rājaśekhara's *Chandaśśekhara*, see pp. 129-139).

26. Rājaśekhara's *Chandaśśekhara* is a work on Sanskrit, Prākrit and Apabhraṁśa metres as he himself tells us in v. 7 of ch. 5, which alone is available at present. This work is written in Sanskrit, but seems as if it were a very close Sanskrit rendering of Svayambhū's corresponding Prākrit stanzas, so that after reading this chapter of the work an impression is left on the mind of the reader that Rājaśekhara has merely given in Sanskrit what Svayambhū wrote in Prākrit. There is, however, this difference between the two writers that while Svayambhū regards the metres to be only of two kinds, Prākrit and Apabhraṁśa, Rājaśekhara

34. See Vṛtta-Ghaṭakas at *Journal BBRAS.*, 1951.

considers them to be of three kinds, Sanskrit, Prākrit and Apabhraṁśa ones. This evidently means that Rājaśekhara considered the Varṇa Vṛttas as Sanskrit metres and the Mātrā Vṛttas (with the exception of the Vaitālīya and the Mātrāsamaka groups, as well as the Gāthā with a few of its derivatives) as the Prākrit metres. It is, therefore, possible to imagine that the first three chapters of Rājaśekhara's work treated of the Sama, Ardhasama and Viṣama Varṇa Vṛttas while the fourth treated of the Mātrā Vṛttas including the Prākrit ones. The 5th chapter which we are publishing here contains, however, a few of the Prākrit metres, namely, the Śīrṣakas, and then proceeds to define the Apabhraṁśa metres. This is also the order which Hemacandra has followed in his Chandonuśāsana, where he concludes his treatment of the Prākrit metres with the Śīrṣakas in ch. 4 and begins with Apabhraṁśa metres such as Utsāha and others in ch. 5. It is, therefore, quite likely that Hemacandra has followed Rājaśekhara in his classification as well as order of the treatment of the metres.

27. As regards the relationship between Rājaśekhara and Svayambhū, it will be seen that owing to a different order of treatment, vv. 1–6 of ch. 5 of Rājaśekhara's work correspond to the whole of the 4th chapter of the Svayambhūchandas-Pūrvabhāga, while the remaining stanzas of the chapter seem to summarize chs. 4 to 7 of the Svayambhūchandas proper (*Sb*. 4–7). In Appendix I, I have given a concordance of the two works, which might easily prove how closely the one has followed the other. It is said above that Hemacandra has very likely followed Rājaśekhara both in his classification and order of treatment of the metres; this is also suggested by the agreement in respect of the names of certain metres between Hemacandra and Rājaśekhara as against Svayambhū. See for example notes on *Sb*. ch. 6, vv. 26, 37, 39, 40, 43, 46, 49, 55, 107, 112 etc. It is, however, striking that Hemacandra does not mention Rājaśekhara anywhere in his work.

28. I had published this chapter in the *Journal BBRAS*., in 1946. I am publishing it again here on pp. 129–139, as it sometimes materially helps in understanding Svayambhū's words and also because it sometimes throws some light on Hemacandra's nomenclature of some metres in ch. 6 of his Chandonuśāsana. The only ms. of this chapter written on palm leaves exists at the Baḍa Bhandar of Jesalmir in Bundle No. 238, though Dalal's Catalogue does not mention it as existing in that bundle. This ms. consists of pp. 44 to 51 only, the first 43 pages containing chs. 1 to 4 of the work being untraced for the present, though a ms. of the Chandaśśekhara of Rājaśekhara is said to exist at Jesalmir at Jaina Granthāvali, p. 318, on the basis of a list prepared by Shri Hiralal Hansaraj for the Jain Śvetāmbar Conference, Bombay, in

1909. Our ms. is $12\frac{1}{2} \times 1\frac{1}{2}$ inches in size, each page containing about 6 lines, each line having about 60 letters in it, as described by Prof. K. K. Shastri, who prepared a copy of it in 1943 for Muni Shri Jinavijayaji, at present Director, Rajasthan Puratattva Mandir, Jaipur. It is dated Saṁvat 1179 and is said to have been written at Citrakūṭa Durga.

29. Rājaśekhara describes himself as an Ārhata and a Kavi in the last stanza of the chapter. He was a layman; his father, grand-father and great-grand-father were respectively called Duddaka, Lāhaṭa and Yaśa, and belonged to the Thakkura family. His mother's name was Nāgadevī; but nothing about his literary activities is at present known to us. He only tells us that this manual of his was very mnch liked by one Bhojadeva, who is very likely to be identified with the great king Bhoja of Dhārā. The date of our ms. very well confirms this identification[35] and it will not be far from truth if we assign Rājaśekhara and his literary activities to the middle of the 11th century A. D.

30. I feel deeply obliged to Muni Shrī Jinavijayaji, Director, Rajasthan Puratattva Mandir, who asked me to reedit this important work on Prakrit prosody for the Rajasthan Puratattva Series. I thank the Authorities of the the Asiatic Society of Bombay and the University of Bombay for permitting me to publish it as an independent book, and the Director of the Oriental Institute, Baroda, for lending me the only ms. of the work in their possession. But I specially mention my indebtedness to Pandit Rahula Sankrtyayana of Massuri, who gave me the palm-leaf ms. containing the fragments of the first part of the work, which is missing in the Baroda ms. Finally I gratefully acknowledge the substantial help in various ways which I have continuously received from my friend and colleague Dr. H. C. Bhayani of the Bharatiya Vidya Bhavan, Bombay.

35. *Chandaḥśekhara*, which is quoted by Trivikrama in his commentary on the *Vṛttaratnākara* is very probably identical with the work of our Rājaśekhara. I have published this commentary at *JBBRAS* Vol. 33 (1958), pp. 25-68; I have discussed this question briefly on p. 37

महाकविश्रीस्वयम्भूकृतं

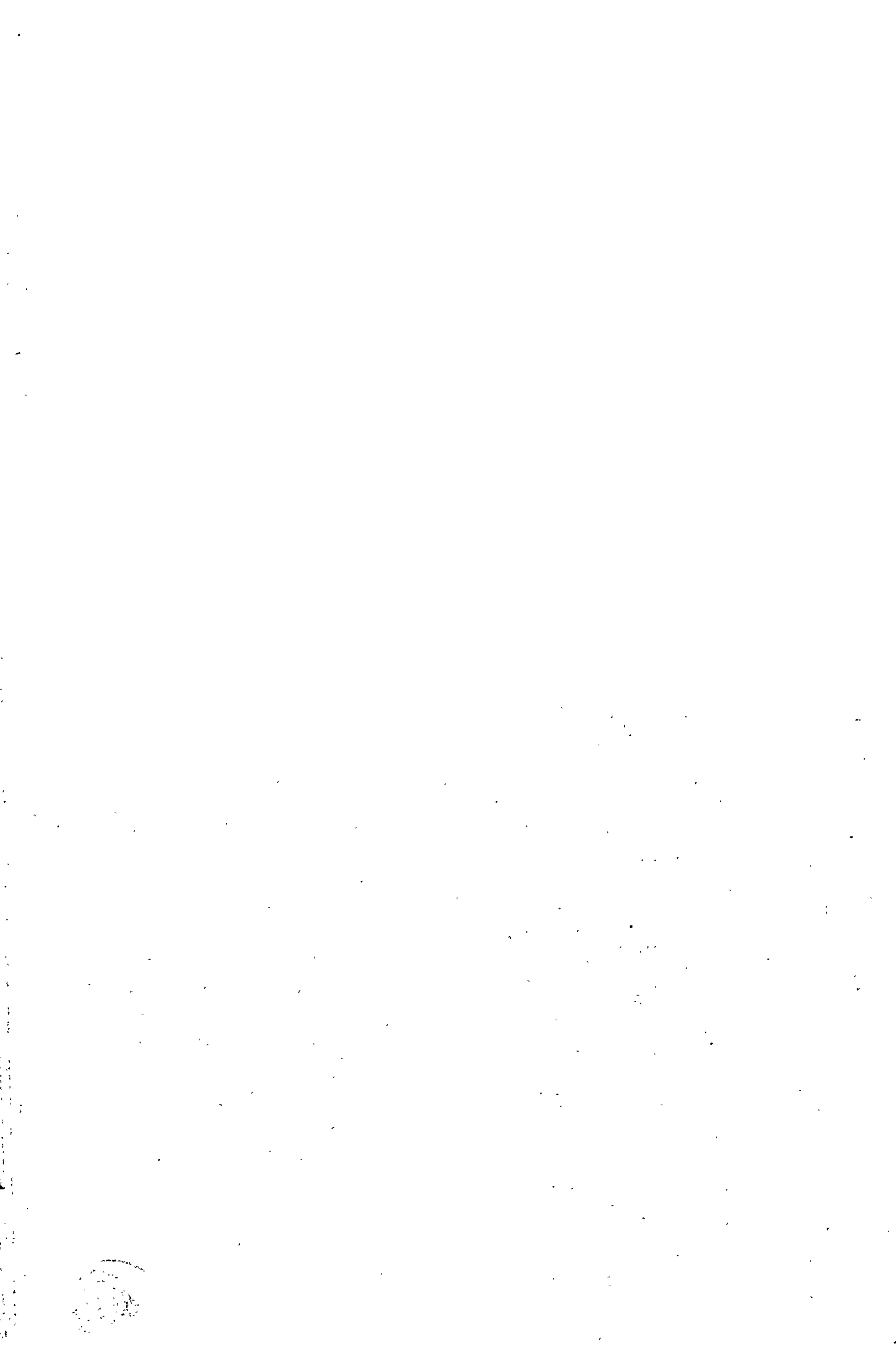
स्वयम्भूच्छन्दः

ताड़पत्रीय प्रतिके पृष्ठ २A और २B की फोटो प्रतिकृति

ताड़पत्रीय प्रतिके पष्ठ ४B, ६A की फोटो प्रतिकृति

ताड़पत्रीय प्रतिके पृष्ठ १३B की फोटो प्रतिकृति

स्वयम्भूच्छन्दः ग्रन्थकी त्रुटित ताड़पत्रीय प्रतिके साथ उपलब्ध अन्य कृतिका एक पत्र



म हा क वि श्री स्व यं भू कृ तं

स्वयंभूच्छन्दः।

१. उक्तादिविधिः।

× कहसिमहं सद्दत्थसंपुण्णअं
सुकई(इ)रअणं कत्तो समुप्पण्णअं।
[×××××× शब्दार्थसंपूर्ण
सुकविरचनं कुतः समुत्पन्नम् ॥]

परंतगा सअलमुहाइपुव्वला
हुअंति ते किर रुइरा तआरआ ॥ १ ॥
[परान्तगाः सकल-मुख-आदि-पूर्व-लाः।
भवन्ति ते किल रुचिरा त्रिमात्रकाः ॥ १ ॥]

रुइरा तस्सेअ [रुचिरा तस्यैव]।

सुसामिए णिवलिअए[१] अभग्गिआ
समोत्तिआ गअमअलित्तिअंगिआ।
मिलंतछप्पअरवमुक्ककंठिआ
धराअले रुअइव खग्गलट्ठिआ ॥ १·१ ॥
[सुस्वामिनि निपतिते अभग्ना
समौक्तिका गजमदलिप्ताङ्गिका।
मिलत्षट्पदरवमुक्तकण्ठिका
धरातले रोदितीव खड्गयष्टिः ॥ १·१ ॥]

चउचा परोरणिहणोरगा गुरू
जइ संहुवंति चरणेसु णंदिणी ॥ २ ॥
[चत्वारश्चतुर्मात्राः पर-मध्य-निधन-मध्यगाः गुरुः
यदि संभवन्ति चरणेषु, नन्दिनी ॥ २ ॥]

N. B.—I am reproducing, here in the foot-notes, the Sanskrit equivalents or explanations of words given marginally or between the lines in the ms. Only occasionally, I am suggesting emendations introduced by the word 'read'.

१ निपतिते.

णंदिणी वम्हस्स [नन्दिनी ब्रह्मणः] ।

किसि[1](मि)णो ससी ण स दिवा विराजए
किस(म)णंगओ धे[2]णणुमस्स कोसुमं ।
इअ संसआणुवगअस्स से मई
तइ दिट्ठए ण लहए विणिच्चअं ॥ २·१ ॥

[किमयं शशी; न स दिवा विराजते
किमनङ्गो न धनुरस्य कौसुमम् ।
इति संशयमुपगतस्य मे मतिः
त्वयि दृष्टे न लभते विनिश्चयम् ॥ २·१ ॥]

अइजअई समत्ता । सक्करी वोत्तव्वा । [अतिजगती समाप्ता । शक्वरी वक्तव्या ।]

छंदे वसंततिलए चउचा सपंसा
सव्वंतरंतपरगा मुहलावसेसा ॥ ३ ॥

[छन्दसि वसन्ततिलके चत्वारश्चतुर्मात्राः सपञ्चमात्राः
सर्व-अन्तर्-अन्त-पर-गाः मुखलावशेषाः ॥ ३ ॥]

वसंततिलअं वि[3]ज्जाए [वसन्ततिलकं विद्यायाः] ।

उद्दंडकोअणदकोमलकोसकंती
कंताकुचग्गहणकंटइअप्पकोट्ठो ।
मित्तद्दिआइरिउचारुविलासिणीणं
सम्माणदाणभअभोअकरो करो दे ॥ ३·१ ॥

[उद्दण्डकोकनदकोमलकोशकान्तिः
कान्ताकुचग्रहणकण्टकितप्रकोष्ठः ।
मित्र-द्विजाति-रिपु-चारुविलासिनीनां
संमान-दान-भय-भोग-करः करस्ते ॥ ३·१ ॥]

अहवा अंगारगणस्स [अथवा अङ्गारगणस्य] ।

कपु(ण्णु)प्पलं घुसिणलित्तकवोललोलं
बालाइ दुद्धधवलच्छिपहाविहिण्णं ।
पावेइ णीलमणिमोत्तिअपम्मराअ–
चित्तस्स पिच्छमिव कामसरस्स सोहं ॥ ३·२ ॥

[कर्णोत्पलं घुसृणलिप्तकपोललोलं
बालायाः दुग्धधवलाक्षिप्रभाविभिन्नम् ।
प्राप्नोति नीलमणिमौक्तिकपद्मराग-
चित्रस्य पिच्छमिव कामशरस्य शोभाम् ॥ ३·२ ॥]

१ Read किमिणो. २ Read perhaps ण धणुमस्स. ३ दिवाअरस्स.

दो[1] दोण्हि मज्झे णिहणसअलला पंसा
एसासंवाहा सअलगुरुछआराणं ॥ ४ ॥

[द्वौ द्वयोर्मध्ये निधनसकललौ पञ्चमात्रौ
एषा असंबाधा सकलगुरुकषण्मात्रयोः ॥ ४ ॥]

असंबाहा सुद्धसहावस्स [असंबाधा शुद्धस्वभावस्य]।

अव्वो बालाए विसमरअसमत्ताए
अंदोलंतेणं पिहुलचलणितंबेणं।
मा हो कामंगं हरह सुरअभंडारं
कंचीपालंबो धरइव कणिरो[2] दारं[3] ॥ ४.१ ॥

[अम्मो बालायाः विषमरतमत्तायाः
दोलायमानेन पृथुलचलनितम्बेन।
मा भोः कामाङ्गं हरत सुरतभाण्डारं
काञ्चीप्रालम्बो धारयतीव शब्दयन् द्वारम् ॥ ४.१ ॥]

अवरं च तस्सेअ [अपरं च तस्यैव]।

पेच्छंताए णिब्भरसुरअसमत्ताए
लोलुद्धा[4] पाआ विडंकडिअडमारूढा[5]।
णम्हेहिं[6] दिण्णं बहुजणमिव सण्णंते[7]
हाहाहो मुट्ठं उअ गहवइसव्वस्सं ॥ ४.२ ॥

[प्रेक्षस्वैतस्या निर्भरसुरतमत्तायाः
लोलोर्ध्वौ पादौ विटकटितटमारूढौ।
न आवाभ्यां दत्तं बहुजनमिव संज्ञापयतः
हाहाहो मुषितं पश्य गृहपतिसर्वस्वम् ॥ ४.२ ॥]

लहुतगणजुअं दोण्हि पा लावसाणा।
तह गुरुजुअलं जीअ णंदीमुही सा ॥ ५ ॥

[लघुत्रिमात्रयुगलं द्वौ पञ्चमात्रौ लावसानौ।
तथा गुरुयुगलं यस्याः नन्दीमुखी सा ॥ ५ ॥]

णंदीमुही अंगारगणस्स [नन्दीमुखी अङ्गारगणस्य]।

पसरइ पुलओ सेदबिंदू गलंति
फुरइ अहरओ जंपणं जाइ हासं।
थरहरइ मणो णिच्चला ठाइ दिट्ठी
इअ विविहरसा होंति दिट्ठे पिअम्मि ॥ ५.१ ॥

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१ द्वौ द्वयोः सर्वगुरुषट्कलयोर्मध्ये निधनलघुसकललघुपगणौ. २ शब्दनशीलः. ३ द्वारम्. ४ लोलोर्ध्वौ. ५ विटकटितटमारूढौ. ६ आवाभ्याम्. ७ अनेकजनं संज्ञापयत इव.

[प्रसरति पुलकः स्वेदबिन्दवो गलन्ति
स्फुरत्यधरको जल्पनं याति ह्रासम्।
कम्पते मनो निश्चला तिष्ठति दृष्टि
इति विविधरसा भवन्ति दृष्टे प्रिये ॥ ५·१ ॥]

**सअलउव(र)लहू परुत्तरगावरा
छपचतगणआ इमा अपराइआ ॥ ६ ॥**

[सकल-उदरलघू पर-उत्तरगौ अवरौ
षट्-पञ्च-चतुः-त्रि-मात्रगणाः इयमपराजिता ॥ ६ ॥]

अपराइआ तस्सेअ [अपराजिता तस्यैव]।

**करमुहकमले भुआगलणालए
णअणकुवलए पओहरहंसए।
अलअअलिउले णिअंबजलोहए
रमइ पिअअमो सरेव्व कलत्तए ॥ ६·१ ॥**

[करमुखकमले भुजागलनालके
नयनकुवलये पयोधरहंसके।
अलक-अलिकुले नितम्बजलौघे
रमते प्रियतमः सरसीव कलत्रे ॥ ६·१ ॥]

परगुरु दुमुणी पहरणकलिआ ॥ ७ ॥

[परगुरवः द्विः मुनयः प्रहरणकलिका ॥ ७ ॥]

पहरणकलिआ पंचमणाहस्स [प्रहरणकलिका पञ्चमनाथस्य]।

**पिअ घणसमए परिहर गमणं
सुरसरिपुलिणं मिव रम रमणं।
खणमवि विरहं ण सहइ हिअअं
पअणुतणअले जलमिव ठिअअं ॥ ७·१ ॥**

[प्रिय घनसमये परिहर गमनं
सुरसरित्पुलिनमिव रमस्व रमणम्।
क्षणमपि विरहं न सहते हृदयं
प्रतनुतृणतले जलमिव स्थितम् ॥ ७·१ ॥]

**लहुगुरुछजुअं तत्तो पता पुव्वला
करिमअरभुआ छंदे पलत्ता इमा ॥ ८ ॥**

[लहुगुरुषण्मात्रयुगं ततः पञ्चमात्रत्रिमात्रौ पूर्वलौ
करिमकरभुजा छन्दसि प्रोक्ता इयम् ॥ ८ ॥]

करिमअरभुआ सुद्धसहावस्स [करिमकरभुजा शुद्धस्वभावस्य] ।

रिउरुहिरजले माअंगगाहाउले
हअधअविहए छत्तोहफेणुज्जले ।
णरसिरकमले खग्गावलीमीणए
रमइ रणसरे हंसोव्व णाहो महं ॥ ८.१ ॥

[रिपुरुधिरजले मातंगग्राहाकुले
हयध्वजविहगे छत्रौघफेनोज्ज्वले ।
नरशिरःकमले खड्गावलीमीने
रमते रणसरसि हंस इव नाथो मम ॥ ८.१ ॥]

रविलहुपरगुरुजुअमुवचित्तं ॥ ९ ॥

[रविलघुपरगुरुयुगमुपचित्रम् ॥ ९ ॥]

उवचित्तं सुद्धसहावस्स [उपचित्रं शुद्धस्वभावस्य] ।

अवडिअणइअडविअडकुडुंगं
अलअणविडभडकडि झलिअंगं ।
सरहसरअरसवसपुसिओसं
जरणमिव रवसहसइमतोसं ॥ ९.१ ॥

[× × ×
× × ×
× × ×
× × ×]

लच्छी पंचग्गहेणा[१] जेहिँ पूरंति ते ला ॥ १० ॥

[लक्ष्मीः पञ्चग्रहेनाः यैः पूर्यन्ते ते लाः ॥ १० ॥]

लच्छी मऊरदेअस्स [लक्ष्मीः मयूरदेवस्य] ।

वित्थिण्णाआसरण्णे सूरदावग्गिडड्ढे
संझाजालाफुलिंगे तारआछारपुंजे ।
दुक्खं विझाअमाणे कालकीलामसिल्ले
पेच्छ दूधुम्माअमाणं केत्तकोलित्तखंडं[२] ॥ १०.१ ॥

[विस्तीर्णाकाशारण्ये सूर्यदावाग्निदग्धे
संध्याज्वालास्फुलिङ्गे तारकाक्षारपुञ्जे ।
दुःखं विध्माप्यमाने कालक्रीडामपीयुक्ते
प्रेक्षस्व धूमायमानं केतु-उल्मुक-खण्डम् ॥ १०.१ ॥]

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१ पञ्चनवद्वादशवर्णा लघवः अन्ये गुरवः. २ Read केउ.

दिप्पंचतेर्[1]हरणणं ला पूरणे जोण्हिआ ॥ ११ ॥

[दिक्पञ्चत्रयोदशानां लाः पूरणे ज्योत्स्निका ॥ ११ ॥]

जोण्हिआ कोहन्तस्स [ज्योत्स्निका कोहन्तस्य]।

आसासाहासुसोहं संझापहापल्लवं
तारापब्भारफुल्लं थोरक्कपिक्कं फलं ।
अल्लीणेणंकपक्खि धंतालिथोओज्झिअं
एअं पेच्छाहि कंते आआसकप्पदुमं ॥ ११·१ ॥

[आशाशाखासुशोभं संध्याप्रभापल्लवं
ताराप्राग्भारपुष्पं स्थविरार्कपक्वफलम् ।
लीनैणाङ्कपक्षिणं ध्वान्तालिस्तोकोज्झितं
एतं प्रेक्षस्व कान्ते आकाशकल्पद्रुमम् ॥ ११·१ ॥]

गच्छो पा लोअवा(रा) दो चता परगा जआ ॥ १२ ॥

[गः षण्मात्रः पञ्चमात्रौ लोदरौ द्वौ चतुर्मात्रत्रिमात्रौ परगौ जया ॥ १२ ॥]

जआ सुद्धसहावस्स [जया शुद्धस्वभावस्य]।

राहाए तारहारे थणे पडिबिंबिअं
कण्हं बालाइ दट्ठुं बलोत्ति पलज्जिअं ।
णाउं[2] रिट्ठारिणावि प्पिआ इअ मुद्धिआ
गाढं घेत्तूण कंठे उणो अ(उ)वगूहिआ ॥ १२·१ ॥

[राधायास्तारहारे स्तने प्रतिबिम्बितं
कृष्णं बालया दृष्ट्वा बल इति प्रलज्जितम् ।
ज्ञात्वा रिष्टारिणापि प्रिया इति मुग्धिका
गाढं गृहीत्वा कण्ठे पुनरुपगूहिता ॥ १२·१ ॥]

सक्करी समत्ता ॥ १४ ॥ अइसक्करी वोत्तव्वा ॥ [शक्वरी समाप्ता ॥ १४ ॥ अतिशक्वरी वक्तव्या ॥]

लहुगुरुछजुआओ पुव्वला दोण्णि पंसा ।
जणमणहरपाआ मालिणी एरिसी सा ॥ १३ ॥

[लघुगुरुषण्मात्रयुगात्पूर्वलौ द्वौ पञ्चमात्रांशौ ।
जनमनोहरपादा मालिनी ईदृशी सा ॥ १३ ॥]

मालिणी अंगारगणस्स [मालिनी अङ्गारगणस्य]।

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१ Read तेरहण्णं. २ ज्ञात्वा.

धवलमिअ कवोलं चच्चिअं चंदणेणं
कअमिव अवअंसं केअईपल्लवेणं।
गअमिव सवणंतं दंततालंकमेकं
उअ ससहरबिंबं वासवासावहूए ॥ १३·१ ॥

[धवलमिव कपोलं चर्चितं चन्दनेन
कृतमिवावतंसं केतकीपल्लवेन।
गतमिव श्रवणान्तं दन्ततालंकमेकं
पश्य शशधरबिम्बं वासवाशावध्वाः ॥ १३·१ ॥]

सअलमुहलपा दो दुचा उरगा गुरू।
सुकइजणपलत्ता इमा उवमालिणी ॥ १४ ॥

[सकल-मुख-लौ पञ्चमात्रौ द्वौ, द्वौ चतुर्मात्रौ उदरगौ, गुरुः
सुकविजनप्रलपिता इयं उपमालिनी ॥ १४ ॥]

उवमालिणी तस्सेव [उपमालिनी तस्यैव]।

सुहअ पसिअ माणं पुणो ण कुणंतिआ
तुह चलणपणामं गआवि ण रत्तिआ।
ण लहइ तणुअंगी मणंपि सुहच्छिअं
अणुणअ पिअ पासं पसण्णमुहच्छिअं ॥ १४·१ ॥

[सुभग प्रसीद मानं पुनर्न कुर्वन्ती
तव चरणप्रणामं गतापि न रक्ता।
न लभते तन्वङ्गी मनागपि सुखासिकां
अनुनय प्रियां पार्श्वे प्रसन्नमुखाक्षीम् ॥ १४·१ ॥]

जइ उण चउपंसा सव्वाइसेसंतला
गुरुणिहणमिणं तं चंदुज्जुअं भण्णए ॥ १५ ॥

[यदि पुनः चत्वारः पञ्चमात्रांशाः सर्व-आदि-शेष-अन्त-लाः
गुरुनिधनमिदं तच्चन्द्रोद्योतं भण्यते ॥ १५ ॥]

चंदुज्जुअं सुद्धसहावस्स [चन्द्रोद्योतं शुद्धस्वभावस्य]।

अहिणवससिलेहा संझाअवाअंबिआ
सहइ कसणमेहे विज्जुप्पहाभासुरे।
उअ पसरिअजीहे कालस्स काले मुहे
जंअकवलविलुद्धा दाढव्व रत्तोल्लिआ ॥ १५·१ ॥

१ जगत्.

[अभिनवशशिलेखा संध्यातपाताम्रिता
शोभते कृष्णमेघे विद्युत्प्रभाभासुरे ।
पश्य प्रसृतजिह्वे कालस्य काले मुखे
जगत्कवलनविलुब्धा दंष्ट्रेव रक्तार्द्रा ॥ १५·१ ॥]

सत्त ता लहुत्तरा गुरुं च जत्थ तोलअं ॥ १६ ॥

[सप्त त्रिमात्राः लघूत्तराः गुरुश्च यत्र तोटकम् ॥ १६ ॥]

तोलअं णागहस्स [तोटकं नागहस्य] ।

एत्थअंतरंमि वेअमुक्कवाणजालअं
वारिऊरपूरिउण्णमंतमेहकालअं ।
जुज्झमज्झतक्खणुग्गउग्गरोसपुण्णअं
धाइअं पवंगमाण रक्खसेंदसेण्णअं ॥ १६·१ ॥

[अत्रान्तरे वेगमुक्तबाणजालकं
वारिपूरपूरितोन्नमन्मेघकालकम् ।
युद्धमध्यतत्क्षणोद्गतोग्ररोषपूर्णं
धावितं प्लवंगमेषु राक्षसेन्द्रसैन्यम् ॥ १६·१ ॥]

दसचउलहु पर गुरु अ ससिअला ॥ १७ ॥

[चतुर्दशलघवः परतो गुरुश्च शशिकला ॥ १७ ॥]

ससिअला सुद्धसहावस्स [शशिकला शुद्धस्वभावस्य] ।

फुडिअकमलकुवलअसरणिअरा
परिमलमिलिअभमिअभमरउला ।
ससहरकिरणधवलधरणिअला
कमिह ण हरइ सरअदिणकमला ॥ १७·१ ॥

[स्फुटितकमलकुवलयसरोनिकरा
परिमलमिलितभ्रान्तभ्रमरकुला ।
शशधरकिरणधवलधरणितला
कमिह न हरति शरद्दिनकमला ॥ १७·१ ॥]

वसुसिरि कअजइ मणिगुणणिअरो ॥ १८ ॥

[वसुशिरसि कृतयतिः मणिगुणनिकरः ॥ १८ ॥]

मणिगुणणिअरो सुद्धसीलस्स[1] [मणिगुणनिकरः शुद्धशीलस्य] ।

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१ सहावस्स corrected to सीलस्स.

घणरसणमुहलचलरमणअलं
समपहरमिलिअकलमणिअरवं ।
समसलिलणिवहविअलिअतिलअं
उअ हरइ तरुणिवरविसमरअं ॥ १८·१ ॥

[घनरसनामुखरचलनितम्बतलं
××××× मिलितकलमणितरवम् ।
श्रमसलिलनिवहविगलिततिलकं
पश्य हरति तरुणीवरविषमरतम् ॥ १८·१॥]

विज्जूमालाहिंतो दोण्पा लोअरा गं च चित्ता ॥ १९ ॥

[विद्युन्मालातः द्वौ पञ्चमात्रौ लोदरौ गश्च चित्रा ॥ १९ ॥]

चित्ता तस्सेअ [चित्रा तस्यैव] ।

णट्ठो जेट्ठो दिट्ठा मेहा विज्जुपुंजो सचावो
धारासारत्थोरत्थंवत्थिप्पिरं अंतरिक्खं ।
रण्णे रण्णे मोरा सद्दाअंति हा हंत एण्हि
अत्ता पत्ते वासारत्ते पंथिआ मा मरंतु ॥ १९·१ ॥

[नष्टो ज्येष्ठो दृष्टा मेघा विद्युत्पुञ्जः सचापो
धारासारस्थविरस्तम्बसंगलद् अन्तरिक्षम् ।
अरण्येऽरण्ये मयूराः शब्दायन्ते हा हन्तेदानीं
अम्ब प्राप्ते वर्षारात्रे पान्था मा म्रियन्ताम् ॥ १९·१ ॥]

अइसक्करी समत्ता ॥ १५ ॥ अट्ठी वोत्तव्वा । [अतिशक्वरी समाप्ता ॥१५॥ अष्टिः वक्तव्या ॥]

लहूगुरू णिरंतरा जहिं स पंचचामरो ॥ २० ॥

[लघवो गुरवो निरन्तरा यत्र स पञ्चचामरः ॥ २० ॥]

चामरो हरदासस्स [चामरो हरदासस्य] ।

घणोहवारिथोरथंवतिंतणिंतगंधआ
समुग्गमंतमंदमंदकंदलंकुरिल्लआ ।
सिलिंधगंधलुद्धमुद्धछप्पअंधआरिआ
जणेइ दुःखआइँ पंथिआण रण्णभूमिआ ॥ २०·१ ॥

[घनौघवारिस्थविरस्तम्बातिमितनिर्यद्गन्धा
समुद्गच्छन्मन्दमन्दकन्दलाङ्कुरिता ।
शिलीन्ध्रगन्धलुब्धमुग्धषट्पदान्धकारिता
जनयति दुःखानि पथिकानामरण्यभूमिः ॥ २०·१ ॥]

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१ नितम्बम्. २ स्थूलस्तम्बव्याप्तम्.

अट्ठता लहुत्तरा जहिं स चित्तसोह एस ॥ २१ ॥

[अष्टत्रिमात्रा लघूत्तरा यत्र स चित्रशोभ एषः ॥ २१ ॥]

चित्तसोहो गुणहरस्स [चित्रशोभो गुणधरस्य]।

दुण्णिवारवारणेंद तिक्खखग्गछिण्णएहिँ
मुक्कहक्कणीसरंतवाणधारतिण्णएहिँ ।
वीरतुंडमुंडखंडटंकछिण्णदुग्गमेरि(हिँ)
एरिसेवि आहवे स वीरओ विलासमेइ ॥ २१·१ ॥

[तीक्ष्णखड्गच्छिन्नदुर्निवारवारणेन्द्रैः
मुक्ताह्वाननिःसरद्बाणधारातीर्णैः ।
वीरतुण्डमुण्डखण्डटङ्कच्छिन्नदुर्गमैः
ईदृशेप्याहवे स वीरो विलासमेति ॥ २१·१ ॥]

सत्त ता लहुत्तरा गुरुद्दअं च चित्तमेअं ॥ २२ ॥

[सप्त त्रिमात्रा लघूत्तरा गुरुद्वयं च चित्रमेतत् ॥ २२ ॥]

चित्तं तस्सेअ [चित्रं तस्यैव]।

सक्कचाववंकभावभूलआभअंकराइँ
गच्छमाणराअहंसदीहपंतिदंतुराइँ ।
विप्फुरंतविज्जुलाललाविअग्गजीहआइँ
पंथिआण धाविआइं पाउसब्भरक्खसाइँ ॥ २२·१ ॥

[शक्रचापवक्रभावभ्रूलताभयंकराणि
गच्छद्राजहंसदीर्घपङ्क्तिदन्तुराणि ।
विस्फुरद्विद्युल्लोलायिताग्रजिह्वानि
पथिकेषु धावितानि प्रावृडभ्ररक्षांसि ॥ २२·१ ॥]

अन्तमुहाइसव्वसअलसअललहुणो
छत्तगणा गुरुं च गअवरविलसिअअं ॥ २३ ॥

[अन्त-मुख-आदि-सर्व-सकल-सकल-लघवः ।
षट् त्रिमात्राः गुरुश्च गजवरविलसितम् ॥ २३ ॥]

गअवरविलसिअअं णिउणस्स [गजवरविलसितं निपुणस्य]।

हा महुमासवंधु विअसिअकमलसर
दिण्णससंकमित्तसुरुइरकरपसर ।
कत्थ गओसि गिम्ह जलहररवमुहलं
थंवथिरंसुएहिँ रुअइव गअणअलं ॥ २३·१ ॥

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१ अश्रुभिः.

[हा मधुमासबन्धो विकसितकमलसरः
दत्तशशाङ्कमित्रसुरुचिरकरप्रसर ।
कुत्र गतोसि ग्रीष्म जलधररवमुखरं
स्तम्बस्थविराश्रुभिः रोदितीव गगनतलम् ॥ २३.१ ॥]

अहवा सुद्धसीलस्स [अथवा शुद्धशीलस्य] ।

मंदरदिण्णवाअतलमिडिअसलिलअं
पाँअडपोम्मराअमणिकिरणरुहिरअं ।
तक्खणदिट्ठसत्तठिअसिढिलफुरणअं
दीसइ दोहँलंविअ मअरहरहिअअं ॥ २३.२ ॥

[मन्दरदत्तवाततलमिलितसलिलं
प्रकटपद्मरागमणिकिरणरुधिरम् ।
तत्क्षणदृष्टसत्त्वस्थितशिथिलस्फुरणं
दृश्यते द्विखण्डमिव मकरगृहहृदयम् ॥ २३.२ ॥]

दो छा दोप्पा सअलमुहगा पुव्वाइलगुरू ।
एक्कं गंतं मअणललिअं छंदम्मि पअए ॥ २४ ॥

[द्वौ षण्मात्रौ द्वौ पञ्चमात्रौ सकल-मुख-गौ पूर्वादि-लगुरू ।
एकं गान्तं मदनललितं छन्दसि प्राकृते ॥ २४ ॥]

मअणललिअं सुद्धसहावस्स [मदनललितं शुद्धस्वभावस्य] ।

दोलालोलं सणिअसणिअं माअंदगहणे
अंदोलंतिं तरुणिचिडअं णाहंकपडिअं ।
कामुच्छंगे रइमिव ठिअं दट्ठूण पहिओ
मुच्छं पत्तो णिअघरिणीकीडं सुमरिउं ॥ २४.१ ॥

[दोलालोलां शनैः शनैः माकन्दगहने
दोलायमानां तरुणी XXX नाथाङ्कपतिताम् ।
कामोत्सङ्गे रतिमिव स्थितां दृष्ट्वा पथिकः
मूर्च्छां प्राप्तो निजकगृहिणीक्रीडां स्मृत्वा ॥ २४.१ ॥]

भणइ सअललहुअमचलदिहिमिह ॥ २५ ॥

[भणति सकललघुमचलधृतिमिह ॥ २५ ॥]

अचलदिही अंगारगणस्स [अचलधृतिः अङ्गारगणस्य] ।

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१ भग्न. २ प्रकट. ३ द्विखण्डमिव.

विलुलिअचिउरमहरअलकअवण-
मविरलपुलअभरिअथणजुअमवि ।
रइरसमणिअमणिअमुहलिअमिह
सहइ सुरअमविरअमइ सहि तुह ॥ २५·१ ॥

[विलुलितचिकुरमधरतलक्तव्रणं
अविरलपुलकभृतस्तनयुगमपि ।
रतिरसमन्दमणितमुखरितमिह
शोभते सुरतमविरतमयि सखि तव ॥ २५·१ ॥]

अट्ठी समत्ता ॥ १६ ॥ अइअट्ठी वोत्तव्वा । [अष्टिः समाप्ता ॥ १६ ॥ अत्यष्टिर्वक्तव्या ।]

उरंतउअरंतवंकचगणा पता पुव्वला
हुवंति चलणेसु जीअ पुहवी इमा पाअए ॥ २६ ॥

[उदर-अन्त-उदर-अन्त-वक्राः चतुर्मात्राः पञ्चमात्रत्रिमात्रौ पूर्वलौ ।
भवन्ति चरणेषु यस्याः पृथ्वी इयं प्राकृते ॥ २६ ॥]

पुहवी सुद्धसहावस्स [पृथ्वी शुद्धस्वभावस्य] ।

विउद्धकरपंकआ मुहसिअंकजोण्हुज्जला
विणिद्दणअणुप्पला अलअघोलिरिंदिंदिरा ।
पओहररहंगिआ गहिरणाहिरुंदद्दहा
सरिव्व सरउब्भवा कमलगोरिआ सोहए ॥ २६·१ ॥

[विबुद्धकरपङ्कजा मुखमृगाङ्कज्योत्स्नोज्ज्वला
विनिद्रनयनोत्पला अलकघूर्णनशीलेन्दिन्दिरा ।
पयोधररथाङ्गिका गभीरनाभिविस्तीर्णद्रहा
सरिदिव शरदुद्भवा कमलगौरी शोभते ॥ २६·१ ॥]

पछा दोप्पा चेसो मुहलतिगुरू सव्वपरला
गआरंतो सेसो हुवइ चलणे सा सिहरिणी ॥ २७ ॥

[पञ्चमात्रषण्मात्रौ द्वौ पञ्चमात्रौ चतुर्मात्रांशो मुखल-त्रिगुरू सर्व-पर-लौ
गुर्वन्तः शेषो भवति चरणे सा शिखरिणी ॥ २७ ॥]

सिहरिणी पंछमणाहस्स [शिखरिणी पंछमनाथस्य] ।

वरं लद्धो वंधो सअलगुणमंते वुहगणे
वरं दीहं कालं गिरिगहणमज्झे णिवसिअं ।
वरं दुट्ठेणासीविसविसहरेणावि रमिअं
ण संजाअं रज्जं पिसुणपरिवारेण सहिअं ॥ २७·१ ॥

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१ अधरतलक्तव्रण. २ शोभते. ३ अलका एव घूर्णनशीला भ्रमरा यस्याम्. ४ महाह्रदा.

[वरं लब्धो बन्धः सकलगुणवति बुधगणे
वरं दीर्घं कालं गिरिगहनमध्ये निवसितम् ।
वरं दुष्टेणाशीविषविषधरेणापि रतं
न संजातं राज्यं पिशुनपरिवारेण सहितम् ॥ २७·१ ॥]

मदक्कंता तिमुहगुरुछा पुव्वलं पत्तअं च ॥ २८ ॥

[मन्दाक्रान्ता त्रि-मुख-गुरू षण्मात्रौ पूर्वलं पञ्चमात्रत्रयं च ॥ २८ ॥]

मंदक्कंता सुद्धसीलस्स [मन्दाक्रान्ता शुद्धशीलस्य] ।

हारालग्गं भसलमुहलं हारिपुण्णाअदामं
केसासत्तं सरसमउअं मालिअं मालईए ।
कण्णासत्तं णवदलजुआलंकिएक्कं कलंबं
मेहालोए मरणहिअआ देइ दुप्पंथिअज्झा ॥ २८·१ ॥

[हारालग्नं भ्रमरमुखरं हारिपुन्नागदाम
केशासक्तं सरसमृदुकं माल्यं मालत्याः ।
कर्णासक्तं नवदलयुगालंकृतमेकं कदम्बं
मेघालोके मरणहृदया ददाति दुष्पथिकार्या ॥ २८·१ ॥]

दो च्छेइल्ला उरलपगणा जिस्सा इमा हारिणी ॥ २९ ॥

[द्वावन्त्यौ उदरलघुकौ पञ्चमात्रौ यस्याः इयं हारिणी ॥ २९ ॥]

हारिणी सुद्धराअस्स [हारिणी शुद्धरागस्य] ।

ठेरं[1] चंदं तरुणतरणिं दट्ठूण पुव्वण्हए
बुद्धं लद्धावसरमिव तं हासं गअं पंकअं ।
दोसग्गाही असअलअलो[2] खत्थो[3] खई[4] खामओ
वंको[5] मित्तोवरि[6] सइ[7] ठिओ जो तस्स कत्तो सिरी ॥ २९·१ ॥

[स्थविरं चन्द्रं तरुणतरणिं दृष्ट्वा पूर्वाह्णे
बुद्धं लब्धावसरमिव तद् हासं गतं पङ्कजम् ।
दोषग्राही असकलकलः खस्थः क्षयी क्षामकः
वक्रो मित्रोपरि सदा स्थितो यस्तस्य कुतः श्रीः ॥ २९·१ ॥]

वंसअलंमि सव्वतिअला चउकलणिहणा
अन्तमुहाइसव्वपरसव्वलहुअपरगा ॥ ३० ॥

[वंशतले सर्वत्रिमात्राः चतुष्कलनिधनाः ।
अन्त-मुख-आदि-सर्व-पर-सर्व-लघुक-परगाः ॥ ३० ॥]

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१ रात्रिदोषी. २ कला-शिल्पादिज्ञानेपि. ३ आकाशाकुली. ४ रोगापचयी. ५ अनृजुदुराशयी. ६ आदित्यसुहृदौ. ७ सदा.

वंसअलं ललहसहावस्स [वंशतलं लटभस्वभावस्य] ।

दाहिणमारुएण परिहट्टसुरहितरुणा
माहवमासअम्मि हसिअव्व सअलतरुणा ।
तुम्ह महं च एत्थ पणिअं णिसुणउ मलओ
घेप्पइ अण्ह(म्ह) कस्स सुहओच्चिअ परिमलओ ॥ ३०·१ ॥

[दक्षिणमारुतेन परिघट्टितसुरभितरुणा
माधवमासे हसिता इव सकलतरुणाः ।
युष्माकं मम चात्र पणितं निशृणोतु मलयः
गृह्यते आवयोः कस्य सुभग एव परिमलः ॥ ३०·१ ॥]

कोवि अ वंसवत्तललिअंत्ति पभणइ इमं ॥ ३१ ॥

[कोपि च वंशपत्रललितमिति प्रभणति इदम् ॥ ३१ ॥]

वंसवत्तं सुद्धसीलस्स [वंशपत्रं शुद्धशीलस्य] ।

भूरितलाअवारि विमलं कुवलअपउरं
पोम्मपलाव(स)संतिरुइरं विअगणमणिअं ।
णेच्छइ चाअओ[2] कअदिही सुरवइविहिअं
चुंवइ वंसवत्तवडिअं जललवमवि सो ॥ ३१·१ ॥

[भूरि तडागवारि विमलं कुवलयप्रचुरं
पद्मपलाशशान्तिरुचिरं द्विजगणमान्यम् ।
नेच्छति चातकः कृतधृतिः सुरपतिविहितं
चुम्बति वंशपत्रपतितं जललवमपि सः ॥ ३१·१ ॥]

पगुणपगणा दोछा वंका पुव्वला पा अ पोम्मं ॥ ३२ ॥

[प्रगुणपञ्चमात्रौ द्वौ षण्मात्रौ वक्रौ; पूर्वलौ पञ्चमात्रौ च पद्मम् ॥ ३२ ॥]

पोम्मं अंगारगणस्स [पद्मं अङ्गारगणस्य] ।

विसमसुरए केसामोडो[3] घोलिरो मंदमंदं
सहइ समअं उत्थंवेणं थोरहारेण रम्मो ।
उअह तरुणा मा हो कोसं वालिआए णिअंवं
कसणधवलो मज्झे दिण्णो वम्महेणं पडोव्व ॥ ३२·१ ॥

[विषमसुरते केशबन्धो घूर्णनशीलः मदमन्दं
शोभते समं उत्तब्धेन स्थविरहारेण रम्यः ।
पश्यत तरुणाः मा भोः कोशं बालिकायाः नितम्बं
कृष्णधवलो मध्ये दत्तो मन्मथेन पट इव ॥ ३२·१ ॥]

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१ आवयोर्मध्ये कस्य परिमलो गृह्यत इत्येव पणितम्. २ चातकः. ३ केशबन्धः.

उव(र)लपगणा दो छेइल्ला तं चेअ सा रोहिणी ॥ ३३ ॥

[उदरलौ पञ्चमात्रौ द्वावन्त्यौ तदेव सा रोहिणी ॥ ३३ ॥]

रोहिणी उब्भडस्स [रोहिणी उद्भटस्य]।

फंडहिगहणं[1] दूरे छेत्तं रण्णं करंजाउलं
सरअदिअहो पिक्का साली वाईजलं सीअलं।
वसइ स पिओ तस्सिं एक्को अत्तावि तत्तो सअं
उअह विगआ भत्तं घेत्तुं सूए पलोट्टं घअं[2] ॥ ३३·१ ॥

[कार्पासगहनं दूरे क्षेत्रं, अरण्यं करञ्जाकुलं
शरद्दिवसः, पक्वा शालिः वापीजलं शीतलम्।
वसति स प्रियस्तस्मिन्नेकः पितृष्वसापि ततः स्वयं
पश्य विगता भक्तं गृहीत्वा सूपे प्रवृत्तं घृतम् ॥ ३३·१ ॥]

हरिणिचरणे पंसो छंसो तिअद्धचआरआ।
सअलल‌गुरू सव्वोरंभंतरालगुरूगुरू ॥ ३४ ॥

[हरिणिचरणे पञ्चमात्रः षण्मात्रः सार्धत्रयचतुर्मात्राः।
सकल-ल-गुरू सर्वोदराभ्यन्तरालगुरुगुरवः ॥ ३४ ॥]

हरिणी चंदणस्स [हरिणी चन्दनस्य]।

मलअपवणो चंदालोओ वसंतसमागमो
परहुअरवो वीणुग्गारो रसो जरढच्छुणो[3]।
ण तह मिलिआ एदे सव्वे जणंति महं दिहिं
सुरअसमए ओल्लालावो जहा सहि वल्लहो ॥ ३४·१ ॥

[मलयपवनश्चन्द्रालोको वसन्तसमागमः
परभृतरवो वीणोद्गारो रसो जरठेक्षोः।
न तथा मिलिता एते सर्वे जनयन्ति मे धृतिं
सुरतसमये आर्द्रालापो यथा सखि वल्लभः ॥ ३४·१ ॥]

भावक्कंता विसमजगणा पआरगणुत्तरा।
वंक्कावंक्कोअहिपरिमिआ उराइगुरूरला[4] ॥ ३५ ॥

[भावाक्रान्ता विषमजगणा पञ्चमात्रगणोत्तरा।
वक्रावक्राः उदधिपरिमिताः उदर-आदिगुरु-उदरलाः ॥ ३५ ॥]

भावक्कंता णिउणस्स [भावाक्रान्ता निपुणस्य]।

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१ कर्पासे फडही देशी. २ विगता भक्तं गृहीत्वा सूपे प्रवृत्तं घृतम्. ३ जरठेक्षोः. ४ मध्यादिगुरुमध्यलाः. This note really belongs to the last word in the line; it is wrongly put on the 1st in the ms.

चंदो वंको कलुसहि[1]अओ रवी करचंडओ
पारावारो पअइजलही सिही अविणीअओ ।
सक्को सं[2]क्को विसमणअणो हरो सं[2]गओ हरी
णाहो मज्झं उण णिरुवमो अणेअगुणालओ ॥ ३५·१ ॥

[चन्द्रो वक्रः कलुषहृदयो रविः करचण्डः
पारावरः प्रकृतिजडधीः शिखी अविनीतः ।
शक्रोऽवष्वष्कितो विषमनयनो हरः सगदो हरिः
नाथो मम पुनर्निरुपमोऽनेकगुणालयः ॥ ३५·१ ॥]

अइअट्ठी समत्ता । १७ ॥ दिही वोत्तव्वा । [अत्यष्टिः समाप्ता । १७ ॥ धृतिर्वक्तव्या ।]

मंदक्कंता छलहुअजठरा जत्थ सा चित्तलेहा ॥ ३६ ॥

[मन्दाक्रान्ता षट्-लघुक-जठरा यत्र सा चित्रलेखा ॥ ३६ ॥]

चित्तलेहा सुद्धसहावस्स [चित्रलेखा शुद्धस्वभावस्य] ।

थोआअंबा अहिअतणुइआ वीअ[3]चंदस्स लेहा
लग्गा णिं[4]द्धे सरअघणथणे वंकवंका विहाइ ।
रे[5]ण्णं सेच्छं गअणत[6]लिसए दिव्वसंझावहूए
वच्चंतेणाहिमअरवइणा णक्खखत्तिव्व दिण्णा ॥ ३६·१ ॥

[स्तोकाताम्रा अधिकतनुका द्वितीयाचन्द्रस्य लेखा
लग्ना स्निग्धे शरद्-घन-स्तने वक्रवक्रा विभाति ।
रत्वा स्वेच्छं गगनतल्पे दिव्यसन्ध्यावध्वा
व्रजता अहिमकरपतिना नखक्षतमिव दत्तम् ॥ ३६·१ ॥]

छलहुछगुरुआ दोण्णा जिस्सा पुव्वला चंदमाला ॥ ३७ ॥

[षड्लघुषड्गुरुकाः द्वौ पञ्चमात्रौ पूर्वलौ यस्याः चन्द्रमाला ॥ ३७ ॥]

चंदमाला हरअत्तस्स [चन्द्रमाला हरदत्तस्य] ।

उअ भमलउलं चत्तु[7]ज्जाणं वच्चमाणं कहिंपि
किर कमलमिं[8]णं वालापाए भोलि[9]माए णिलीणं ।
कलमुहलरवं तं से सोउं[10] [11]एक्कदव्वाहिलासं
णि[12]वसह णिलए मा हो अम्हं णेउरं कूजिअं वँ[12] ॥ ३७·१ ॥

[पश्य भ्रमरकुलं त्यक्त्वोद्यानं व्रजत् कुत्रापि
किल कमलमिदं इति बालापादे भ्रान्त्या निलीनम् ।
कलमुखररवं तमस्य श्रुत्वा एकद्रव्याभिलाषं
निवसत निलये मा हो अस्माकं नूपुरं कूजितमिव ॥ ३७·१ ॥]

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१ सहृदयोनित्वात्. २ सगदः. ३ द्वितीयाचन्द्रस्य. ४ स्निग्धे. ५ रमित्वा स्वेच्छम्. ६ तल्पे. ७ त्यक्त्वोद्यानं. ८ इति. ९ भ्रान्त्या. १० श्रुत्वा. ११ एकद्रव्याभिलाषम्. १२ निवसत निलये अस्माकमिति नूपुरेण कूजितमिव.

दोण्णि लहू हुवंति जइ गअवरविलासिअए।
छत्तगणंतअंमि भणइ तमिह भमरवअं ॥ ३८ ॥

[द्वौ लघू भवतो यदि गजवरविलसितके।
षट्त्रिमात्रगणान्ते भण्यते तदिह भ्रमरपदम् ॥ ३८ ॥]

भमरवअं सुद्धकइस्स [भ्रमरपदं शुद्धकवेः]।

मेहकआहिसेअजलपसमिअरअणिअरा
णच्चिरचच्चरीअरवमुहलिअकुमुअसरा।
उग्गअचंदबिंबकरधवलिअसअलदिसा
कस्स दिहिं ण देइ भण मणहरसरअणिसा ॥ ३८.१ ॥

[मेघकृताभिषेकजलप्रशमितरजोनिकरा
नर्तितचञ्चरीकरवमुखरितकुमुदसराः।
उद्गतचन्द्रबिम्बकरधवलितसकलदिशा
कस्य धृतिं न ददाति भण मनोहरशरन्निशा ॥ ३८.१ ॥]

छो चत्तारि चउक्कला पणिहणा सव्वंतउरगा।
अंतासेसविरामगा अ तमिणं सद्दूललल्लिअं ॥ ३९ ॥

[षण्मात्रश्चत्वारः चतुर्मात्राः पञ्चमात्रनिधनाः सर्व-अन्त-उदरगाः।
अन्त-अशेष-विराम-गाश्च तदिदं शार्दूलललितम् ॥ ३९ ॥]

सद्दूलललिअं सुद्धसीलस्स [शार्दूलललितं शुद्धशीलस्य]।

बाला बालमिअंकवंकभुमआ दीहच्छिजुअला
रत्तासोअणवल्लपल्लवपआ बिंबाहरदला।
लोआणंदिरवुंदचंदमुहिआ मालूरथणिआ
सव्वाणं चिअ संघडंति ण विणा पुण्णेहिं घणिआ ॥ ३९.१ ॥

[बाला बालमृगाङ्कवक्रभ्रुवो दीर्घाक्षियुगलाः
रक्ताशोकनूतनपल्लवपदाः बिम्बाधरदलाः।
लोकानन्ददवृत्तचन्द्रमुख्यो बिल्वस्तन्यः
सर्वेषामेव संघटन्ते न विना पुण्यैर्गृहिण्यः ॥ ३९.१ ॥]

सव्वासेसाईपरुरउरगा चआरगणा इमे।
तस्सिं मज्झंते पगणगुरुणो भणंति कुरंगिअं ॥ ४० ॥

[सर्व-अशेष-आदि-पर-उदर-उदर-गाश्चतुर्मात्रगणा इमे।
तस्मिन्मध्यान्तयोः पञ्चमात्रगुरू भणन्ति कुरङ्गिकम् ॥ ४० ॥]

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१ णिउण. २ नूतनपल्लव.

कुरंगिअं बम्हअत्तस्स [कुरङ्गिकं ब्रह्मदत्तस्य]।

संगामारंभे सुहडवहुले सुराण वि दारुणे
विच्छिण्णं सीसं अरिहँअरिणा किणा विअ राइणा।
सीसँक्ककंतं भमइ गअणे अधोवरि संठिअं
मिँप्पिंडावत्थं गअमिव खणं कुलालपभामिअं॥ ४०·१॥

[संग्रामारम्भे सुभटबहुले सुराणामपि दारुणे
विच्छिन्नं शीर्षं × × केनापि राज्ञा।
शिरस्त्राणाक्रान्तं भ्रमति गगने अधउपरि संस्थितं
मृत्पिण्डावस्थां गतमिव क्षणं कुलालप्रभ्रामितम्॥ ४०·१॥]

जइ हरिणिमुहे एक्को अण्णो लहू ललिअं इमं॥ ४१॥

[यदि हरिणीमुखे एकोऽन्यो लघुर्ललितमिदम्॥ ४१॥]

ललिअं वेरणाअस्स [ललितं वैरनागस्य]।

पहअसलिलए धारासारे णहंगणखग्गए
पसरिअणिविले वासारत्ते घणेहिं कलंकिए।
सरअदिणसिरीलोहँारीए सअत्थिअधोइए
उअ रविपडिमासाणछिँत्ते फुरंति किरच्चिणो॥ ४१·१॥

[प्रहतसलिले धारासारे नभोऽङ्गनखड्गके
प्रसृतनिबिडे वर्षारात्रे घनैः कलङ्किते।
शरद्दिनश्रीलोहकारिण्या × × धौते
पश्य रविप्रतिमाशाणस्पृष्टे स्फुरन्ति किलार्चीषि॥ ४१·१॥]

जइ हरिणिआमज्झिल्लो छंसो इमो हरिणीपअं॥ ४२॥

[यदि हरिणीमध्यगतः षण्मात्रः एतद् हरिणीपदम्॥ ४२॥]

हरिणीपअं तस्सेअ [हरिणीपदं तस्यैव]।

तणुइतणुई दूरं जाआ कीस एस सहावओ
सुमुहि मलिणा दीणाआरा किं सआ घरकम्मअं।
भरसि अहवा अम्हाणं किं मुक्कमण्णु णिरुत्तरा।
णवर पइणा आलिंगेउं गेहिणी परिउंबिआ॥ ४२·१॥

[तनुकतन्वी दूरं जाता कस्मात्; एष स्वभावः
सुमुखि मलिना दीनाकारा किं; सदा गृहकर्म।
स्मरस्यथवास्माकं किं; मुक्तमन्युर्निरुत्तरा
केवलं पत्या आलिङ्ग्य गृहिणी परिचुम्बिता॥ ४२·१॥]

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१ भिडिअसुहडे इति द्विः. २ चक्केण. ३ राज्ञा. ४ शिरस्त्राणाक्रान्तम्. ५ मृत्. ६ लोहकारिण्या. ७ स्पृष्टे. ८ अर्चीषि.

वंकावंका मअरहररसा गमज्झ[1] दुचाचलं ॥ ४३ ॥

[वक्रावक्रा मकरगृहरसा (४,६) गमध्यौ द्वौ चतुर्मात्रौ अचलम् ॥ ४३ ॥]

अचलं जीवदेअस्स [अचलं जीवदेवस्य]।

सव्वा भूमी णरसिरभरिआ सलोहिअकद्दमा
सग्गो सुण्णो हरिहरपमुहा सुरावि समागआ।
कत्तो[2] गच्छं अमुणिअणिलअं भणंतमिवाउलं
कंठच्छिण्णं भमइ भडसिरं णहच्चिच(म्मि)अ केवलं ॥ ४३·१ ॥

[सर्वा भूमिर्नरशिरोभृता सलोहितकर्दमा
स्वर्गः शून्यो हरिहरप्रमुखाः सुरा अपि समागताः।
कुतो गमिष्यामि अज्ञातनिलयं भणदिवाकुलं
कण्ठच्छिन्नं भ्रमति भटशिरो नभस्येव केवलम् ॥ ४३·१ ॥]

उद्दाहिंतो परलहुपजुअं एक्को गुरू केसरं ॥ ४४ ॥

[रुद्रेभ्यः परलघुपञ्चमात्रयुगं एको गुरुः केसरम् ॥ ४४ ॥]

केसरं तस्सेअ [केसरं तस्यैव]।

णो दट्ठव्वं परमणसहिअं दुट्ठक्कुराणं मुहं
णो सोअव्वं खलजणवअणं वज्जासणीसंणिहं।
णो वोत्तव्वं किवणजणवदे देहित्ति दीणक्खरं
साहिप्पाअं णडइव[3] समरे उद्धं कवंधं ठिअं[4] ॥ ४४·१ ॥

[नो द्रष्टव्यं परमासह्यं दुष्टस्वामिनां मुखं
न श्रोतव्यं खलजनवचनं वज्राशनिसंनिभम्।
नो वक्तव्यं कृपणजनपदे देहीति दीनाक्षरं
साभिप्रायं नट इव समरे ऊर्ध्वं कबन्धं स्थितम् ॥ ४४·१ ॥]

वंकावंकेसू[5] परलपजुअं दो गआरावसाणं।
णिद्दिट्ठा एसा कुसुमिअलआवेल्लिआ छंदअम्मि ॥ ४५ ॥

[वक्रावक्रा इषवः परलं पञ्चमात्रयुगं द्विगुर्ववसानम्।
निर्दिष्टा एषा कुसुमितलतावेल्लिता छन्दसि ॥ ४५ ॥]

कुसुमिअलआवेल्लिआ अंगारगणस्स [कुसुमितलतावेल्लिता अङ्गारगणस्य]।

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१ गुरुद्वयमध्ये गुरुमध्यौ द्वौ चौ. २ कुत्र गमिष्यामि. ३ नट इव. ४ कवन्धस्य दर्शनश्रवणवचनाभावादियमुत्प्रेक्षा.
५ गुरवो लघवश्च इषवः पञ्च.

दट्ठुं सालत्तं चरणजुअलं सत्थरे पंथिअस्स
अव्वो किं एअं णवर गलिअं कंकणं वंदणट्टं ।
अज्जं ऊढाए उअह चरिअं माउआए वहूए
अम्हाणं जेट्ठा भणिअ सणिअं वंदिअं पंसुलीए ॥ ४५·१ ॥

[दृष्ट्वा सालक्तकं चरणयुगलं स्वस्तरे पथिकस्य
अव्वो किमेतत् केवलं गलितं कङ्कणं वन्दनार्थम् ।
आर्ये ऊढायाः पश्यत चरितं मातृकाया वध्वा
अस्माकं ज्येष्ठा भणित्वा शनैर्वन्दितं पांसुल्या ॥ ४५·१ ॥]

इसुरसलगा मज्झज्जू दोप्पा गं च साणंगलेहा ॥ ४६ ॥

[इपुरसलगाः मध्यर्जुकौ द्वौ पञ्चमात्रौ गश्च सानङ्गलेखा ॥ ४६ ॥]

अणंगलेहा जणमणाणंदस्स [अनङ्गलेखा जनमनोनन्दस्य] ।

कणअमइआ अम्हेक्काजाई वड्ढिमा एत्थ अम्हं
कमलमउअं कत्तो संपत्तं कुंडलं गंडदेसं ।
उअह अहअं पाएणालिद्धं णिव्विसेसा हआसा
कहइव जणे सोएँणाउण्णं णेउरं ओरसंतं ॥ ४६·१ ॥

[कनकमयी आवयोरेका जातिर्महत्त्वमत्र मम
कमलमृदुकं कुतः संप्राप्तं कुण्डलं गण्डदेशम् ।
पश्यताहं पादेनालीढं; निर्विशेषा हताशा
कथयतीव जने शोकेनापूर्णं नूपुरं उपरसत् ॥ ४६·१ ॥]

दी(दि)ही समत्ता ॥१८॥ अइदी(दि)ही वोत्तव्वा । [धृतिः समाप्ता ॥१८॥ अतिधृतिर्वक्तव्या ॥]

छो चा तिण्णि दुपा दआरणिहणा सव्वंतमज्झंतगा ।
लंतो लंतगुरू जहिं च तमिणं सद्दूलविक्कीडिअं ॥ ४७ ॥

[षण्मात्रश्चतुर्मात्रास्त्रयो द्वौ पञ्चमात्रौ द्विमात्रनिधना सर्वान्तमध्यान्तगाः ।
लान्तो लान्तगुरू यत्र च तदिदं शार्दूलविक्रीडितम् ॥ ४७ ॥]

सद्दूलविक्कीडिअं सीलणिहिस्स [शार्दूलविक्रीडितं शीलनिधेः] ।

किं सेअँद्दिसिरं जआँ दससिरं हंतुं गओ राहओ
आणीअं कइणा पअंडगइणा सेउस्स केणांपि हु ।
चिंतंते च सआ णहंगणगआ दट्ठूण जं खेचरा
कत्तो सामलए गिरिम्मि मलए सिंगं ससंकुज्जलं ॥ ४७·१ ॥

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१ दृष्ट्वा. २ वन्दनट्टं Ms. Is it वंदनट्ठम् ? ३ इतः पांसुलावचनम्. ४ क्रमेणान्वयः. ५ मध्यलघू. ६ शोकेनापूर्णम्. ७ श्वेताद्रिशिरः यदा. ८ (कृते). ९ सदा. १० दुन्दुभेरस्ति(स्थि)कूटम्.

[किं श्वेताद्रिशिरः यदा दशशिरसं हन्तुं गतो राघवः
आनीतं कपिना प्रचण्डगतिना सेतोः केनापि खलु।
चिन्तयन्तश्च सदा नभोऽङ्गनगता दृष्ट्वा यं खेचराः।
कुतः श्यामलके गिरौ मलये शृङ्गं शशाङ्कोज्ज्वलम् ॥ ४७·१ ॥]

अथवा हालस्स [अथवा हालस्य]।

कामं पुप्फधणुं सकोसुमसरं तुण्णं तिअच्छाहअं
सोउं जं जुवईजणो ण कुविओ तं अत्थि से कारणं।
हेलासज्झजअं समत्तमिणमो पाअंतरालीकअं
केसाकेसिणिबंधणच्चिअ जअं; एत्थम्ह को मल्लओ ॥ ४७·२ ॥

[कामं पुष्पधन्वानं सकुसुमशरं तूर्णं त्र्यक्षाहतं
श्रुत्वा यद्युवतिजनो न कुपितः तदस्त्यस्य कारणम्।
हेलासाध्यजयं समस्तमेतत् पादान्तरालीकृतं
केशाकेशिनिबन्धनमेव जगत् अत्रास्माकं को मल्लः ॥ ४७·२ ॥]

वंकज्जू वाणा मुहतिपगणा जत्थ तं पुप्फदामं ॥ ४८ ॥

[वक्रर्जवो बाणाः × × यत्र तत्पुष्पदाम ॥ ४८ ॥]

पुप्फदामं अंगारगणस्स [पुष्पदाम अङ्गारगणस्य]।

झंकारोलीणं परहुअविरुअं सुंदरा सिंदुवारा
पुण्णाआसोआ विअसिअकमला हंसमो(सो)हा सरोहा।
कामेणेआइं गहिअ महिअलोलग्गिआ सा मअच्छी
उम्माहो डाहो हुवइ अणसणं तेण तिस्सा विओए ॥ ४८·१ ॥

[झंकारावलीनं परभृतविरुतं सुन्दराः सिन्दुवाराः
पुन्नागाशोकाः विकसितकमलाः हंसशोभाः सरओघाः।
कामेनैतानि गृहीत्वा महीतले सेविता सा मृगाक्षी
उन्माथो दाहो भवत्यनशनं तेन तस्या वियोगे ॥ ४८·१ ॥]

से[2] सूराहिंतो[2] परलहुपजुअं गं चंदविंबं इमं ॥ ४९ ॥

[अस्य सूर्यात्परलघुपञ्चमात्रयुगं गं चन्द्रबिम्बमिदम् ॥ ४९ ॥]

चंदबिंबं सुद्धसहावस्स [चन्द्रबिम्बं शुद्धस्वभावस्य]।

संझाराइल्लं[3] गहगणसवलं[4] थोडग्गिअं जोण्हिअं
गाढं ओढेउं[5] इअविहरुइरं कोसुंभिअं वण्णिअं[6]।

१ तूर्णं त्र्यक्षाहतम्. २ अस्य पुष्पदाम्नः द्वादशाक्षरात्. ३ संध्यारागवतीम्. ४ शबलाम्. ५ अवगुण्ठ्य एवंविधरुचिराम्. ६ वर्णिकाम्.

ठेरं विच्छाअ(अं) ल्हसिं[1]अजरअरं रोलारिउं[2] भक्करं[3]
दट्ठव्वा भव्वा उअह णहसिरी सोमं सिआँ[4] सीअलं ॥ ४९·१ ॥

[संध्यारागवतीं ग्रहगणशबलां स्तोकोद्गतां ज्योत्स्नां
गाढं अवगुण्ठ्य एवंविधरुचिरां कौसुम्भिकीं वर्णिकाम् ।
स्थविरं विच्छायं ह्रसितजरत्करं प्रतार्य भास्करं
द्रष्टव्या भव्याः पश्यत नभःश्रीः सोमं श्रिता शीतलम् ॥ ४९·१ ॥]

रसा[5] दो रंभाए मुहलपरगा दोण्णि पा लोअरा गं ॥ ५० ॥

[रसौ द्वौ रम्भायां मुखलपरगौ द्वौ पञ्चमात्रौ लोदरौ गः ॥ ५० ॥]

रंभा सुद्धसीलस्स [रम्भा शुद्धशीलस्य] ।

णिसाचंदालोए विरहविहुरो सोअसंभंतचित्तो
फुडं णिद्धामोए ण लहुणं[6] रइं चक्कओ पोम्मसंडे ।
खणं अप्पच्छाँ[7]आघडिअसलिले मज्जिउम्मिल्लमाणो
गओ तीरा तीरं करुणमुहलो जाअजाआविओओ ॥ ५०·१ ॥

[निशाचन्द्रालोके विरहविधुरो शोकसंभ्रान्तचित्तः
स्फुटं स्निग्धामोदे न लब्ध्वा रतिं चक्रवाकः पद्मषण्डे ।
क्षणं आत्मच्छायाघटितसलिले मज्जन्नुन्मज्जन्
गतस्तीरात्तीरं करुणमुखरो जातजायावियोगः ॥ ५०·१ ॥]

इमच्चेअ च्छाआ जइ रसजुआ पा दोण्णि लंता गुरू ॥ ५१ ॥

[इयमेव च्छाया यदि रसयुतौ पञ्चमात्रौ द्वौ लान्तौ गुरुः ॥ ५१ ॥]

छाआ तस्सेअ [छाया तस्यैव] ।

हला दिट्ठा ढिड्ढा विगअकुसुमा णिण्णेहमूला हआ
इमा मुक्कामोआ अलअ[8]जरढा संजाअसेअं[9]फला ।
वलामोडिज्जंती तहवि महुँणा[10] मासेण सव्वंगिअं
कहं वुड्ढा[11]साढं गलिअमअणं जेट्ठ(ट्ठं) गआ कोहली[12] ॥ ५१·१ ॥

[हला दृष्टा व्यर्था विगतकुसुमा निःस्नेहमूला हता
इयं मुक्तामोदा अलतजरठा असंजातसेकफला ।
वलात्कारेण तथापि मधुना मासेन सर्वाङ्गतः
कथं वृद्धाषाढं गलितमदनं ज्येष्ठं गता कोहली ॥ ५१·१ ॥]

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१ स्खलितजराकरम्. २ प्रतार्य; could the word be वोलाविउं? रोलारिउं does not make any sense. ३ भास्करम्. ४ श्रिता. ५ पट्कद्वयं लादिगान्तम्. ६ लहुण हइरइं Ms. ७ आत्मप्रतिबिम्बे चक्रीबुद्ध्या. ८ अलता ग्वासी जरठा च प्ररोहाभावात्. ९ सेक. १० चैत्रेण वसन्तेन वा. ११ वृद्ध आषाढो दण्डस्तं गता; वृक्षविशेषः. १२ कूष्माण्डीलता वृद्धनायिका च.

इहाइच्चाहिंतो उरगचउअं गुरू मअरंदिआ ॥ ५२ ॥

[इहादित्यात् उदरगं चतुर्मात्रयुगं गुरुश्च मकरन्दिका ॥ ५२ ॥]

मअरंदिआ वेरणागस्स [मकरन्दिका वैरनागस्य]।

पिए रेवातीरे भरसि रमिअं मणोहरकाणणे
गए वासारत्ते सरअसमए सअंदपओसए।
कअं गासद्धंसे किसलअदलं मुहाहि मुहं तुहं
ठिअं चित्ते कंतं इअ सुमरिउं करी परिमुच्छिओ ॥ ५२·१ ॥

['प्रिये रेवातीरे स्मरसि रतं मनोहरकानने
गते वर्षारात्रे शरत्समये सचन्द्रप्रदोषे।
कृतं ग्रासध्वंसे किसलयदलं मुखान्मुखं त्वं'
स्थितां चित्ते कान्तामिति स्मृत्वा करी परिमूर्च्छितः ॥ ५२·१ ॥]

अइदिही समत्ता ॥१९॥ कई वोत्तव्वा ॥ [अतिधृतिः समाप्ता ॥१९॥ कृतिर्वक्तव्या ॥]

रसास्सा सोहाए मुहलपरगुरू दोण्णि पा लोअरा गं ॥ ५३ ॥

[रसाश्वाः शोभायां मुखलपरगुरवः द्वौ पञ्चमात्रौ लोदरौ गम् ॥ ५३ ॥]

सोहा तस्सेअ [शोभा तस्यैव]।

इमं जम्माउव्वं पिअअम ण मए सिक्खिअं कोणुवंधो
तुमं एक्कग्गाही सुहअ ण मुणिमो कुप्प मा जप्पमाणो(णी)।
अलं सव्वंगेसुं पअलिअपुलआ चुंविरी दीहरच्छी
गआ णाहीहुत्तं कमलणिअरवा लिंगदिण्णग्गहत्था ॥ ५३·१ ॥

[इदं जन्मापूर्वं प्रियतम न मया शिक्षितं कोनुबन्धः
त्वमेकग्राही सुभग न जानीमः कुप्य मा जल्पन्ती।
अलं सर्वाङ्गेषु प्रकटितपुलका चुम्बनशीला दीर्घाक्षी
गता नाभिमुखं कलमणितरवा लिङ्गदत्ताग्रहस्ता ॥ ५३·१ ॥]

गद्धी पद्धी अ दोग्गा सुहसअलपारंतला चित्तमाला ॥ ५४ ॥

[गाश्चत्वारः पाश्चत्वारश्च द्वौ गौ मुख-सकल-पार-अन्तलाः चित्रमाला ॥ ५४ ॥]

चित्तमाला सुद्धसीलस्स [चित्रमाला शुद्धशीलस्य]।

एण्हि एत्थम्ह गामे सुलहवसही दुक्करं पंथिआणं
एक्को देईणिवासे तरुणपहिओ संपइ च्चेअ सुत्तो।
कंतं चित्ते ठवेउं घणघणरवे तेण तं कंपि गीअं
कट्ठं दट्ठूण जेणं करुणहिअओ होइ लोओ असेसो ॥ ५४·१ ॥

१ द्वादशाक्षरात्. २ स्मृत्वा. ३ पुरुषनाभीसंमुखनितम्बनयने वराङ्गसंयोगादिति. ४ कलमणिअरवा ?

[इदानीमत्र अस्माकं ग्रामे सुलभवसतिः दुष्करा पथिकानां
एको देवीनिवासे तरुणपथिकः संप्रत्येव सुप्तः।
कान्तां चित्ते स्थापयित्वा घनघनरवे तेन तत् किमपि गीतं
कष्टं दृष्ट्वा येन करुणहृदयो भवति लोकोऽशेषः ॥ ५४·१ ॥]

दोच्चा चत्तारि पंसा सअलसअलगा पुव्वंगमुहला।
सेसंसे गावराई जइ गुरुसहिओ एसा सुवअणा ॥ ५५ ॥

[द्वौ चतुर्मात्रौ चत्वारः पञ्चमात्राः सकलसकलगौ पूर्व-अङ्ग-मुख-लाः।
शेषांशे गुर्वादिः यदि गुरुसहितः एषा सुवदना ॥ ५५ ॥]

सुवअणा तस्सेअ [सुवदना तस्यैव]।

पारावारो अमेओ खअवअरहिओ मज्झा अ वसही
णिच्चं पूरिज्जमाणो जइवि परिमिअं से तं च्चिअ जलम्।
रेवावाहो समुद्दं भरइ सविसअं विंझं च सअलं
आजम्मंतं वहंता अखलिअपसरा दीसंति विरला ॥ ५५·१ ॥

[पारावारोऽमेयः क्षयव्ययरहितः मध्या च वसतिः
नित्यं पूर्यमाणो यद्यपि परिमितमस्य तदेव जलम्।
रेवाप्रवाहः समुद्रं भरति सविषयं विन्ध्यं च सकलं
आजन्मान्तं वहन्तः अस्खलितप्रसराः दृश्यन्ते विरलाः ॥ ५५·१ ॥]

कई समत्ता ॥ २० ॥ पअई वोत्तव्वा ॥ [कृतिः समाप्ता ॥ २० ॥ प्रकृतिर्वक्तव्या ॥]

सअलमुहाइसव्वणिहणाइलहू णिहणंतपारगा।
णव तिअला तहिं च किर सत्तमचेण भणंति सिद्धिअं ॥ ५६ ॥

[सकल-मुख-आदि-सर्व्व-निधन-आदि-लघवो निधन-अन्त-पार-गाः।
नव त्रिकलाः तत्र च किर सप्तमचतुर्मात्रेण भणन्ति सिद्धिम् ॥ ५६ ॥]

सिद्धी सुद्धसहावस्स [सिद्धिः शुद्धस्वभावस्य]।

विअसिअकुंदसंदमअरंदणिरंतरकासहासआ
कमलमिलंतलोलभसलावलिरुद्धणहंतरालआ।
पुलिणभमंतचंदकिरणाहअहंसविइण्णसोहआ
सरअणिसा हरंति भण कं व ण पंथिअसत्थमोहआ ॥ ५६·१ ॥

[विकसितकुन्दस्यन्दिमकरन्द-निरन्तरकाशहासाः
कमलमिलल्लोलभ्रमरावलिरुद्धनभोन्तरालाः।
पुलिनभ्रमच्चन्द्रकिरणाहतहंसवितीर्णशोभाः
शरन्निशाः हरन्ति भण कमिव न पथिकसार्थमोहिन्यः ॥ ५६·१ ॥]

१ व्ययः शोपः. २ प्रवाहः.

दोच्चा वंक्का मुहंगप्पढमसुहपुराउंद्ध पा सद्धराए ॥ ५७ ॥

[द्वौ चतुर्मात्रौ वक्रौ मुख-अङ्ग-प्रथम-पुरा-ऊर्ध्वाः पञ्चमात्राः स्रग्धरायाम् ॥ ५७ ॥]

सद्धरा विमलएवस्स [स्रग्धरा विमलदेवस्य]।

भंद्दं जुत्तप्पमाणं कसणघणणिहं दाणउब्भिण्णगंडं
चंडं उद्दंडसुंडं सुरहिमअजलोसित्तपाअप्पदेसं।
मत्तं भिंगोपगीअं रविअरतविअं कण्णतालोपवीअं[3]
पअं पेच्छाहि[4] कंते कमलिणिणिलअं वच्चमाणं गइंदं ॥ ५७.१ ॥

[भद्रं युक्तप्रमाणं कृष्णघननिभं दानोद्भिन्नगण्डं
चण्डं उद्दण्डशुण्डं सुरभिमदजलावसिक्तपादप्रदेशम्।
मत्तं भृङ्गोपगीतं रविकरतापितं कर्णतालोपवीज्यं
एतं प्रेक्षस्व कान्ते कमलिनीनिलयं व्रजन्तं गजेन्द्रम् ॥ ५७.१ ॥]

अहवा सीलणिहिस्स [अथवा शीलनिधेः]।

जत्तो पेसेइ दिट्ठिं सरसकुवलआपीडरूअं सरूआ
मुद्धा इद्धं सलीलं सवणविलसिरं दंतकंतीसणाहं।
तत्तो कोअंडमुट्ठी णिहिअवरसरो गाढमावद्धलज्जो(क्खो ?)
दूरं आणाविहेओ पसरइ मअणो पुव्वसारूढवक्खो ॥ ५७.२ ॥

[यतः प्रेषयति दृष्टिं सरसकुवलयापीडरूपां सरूपा
मुग्धा इद्धां सलीलां श्रवणविलसितां दन्तकान्तिसनाथाम्।
ततः कोदण्डमुष्टिर्निहितवरशरः गाढमाबद्धलक्षः
दूरमाज्ञाविधेयः प्रसरति मदनः पूर्वमारूढपक्षः ॥ ५७.२ ॥]

पअई समत्ता ॥ २१ ॥ आअई वोत्तव्वा। [प्रकृतिः समाप्ता ॥ २१ ॥ आकृतिर्वक्तव्या ॥]

सत्तचआरगणाइगुरू गवरा जइ सा भणिआ मइरा ॥ ५८ ॥

[सप्त चतुर्मात्रा आदिगुरवः गान्ता यदि सा भणिता मदिरा ॥ ५८ ॥]

मइरा राहाए [मदिरा राधायाः]।

मत्तकरिंदकवोलमओज्झरपंकपसाहणसामलिआ
दाहिणमारुअमेलविआ मअभेम्भलिआ भसलावलिआ।
केअइकेसरधूसलिआ पसरंतमणोहरणीसणिआ
घोलइ कामिअणोवरि णज्जइ वम्महमुक्कसरासणिआ ॥ ५८.१ ॥

[मत्तकरीन्द्रकपोलमदोत्क्षरत्पङ्कप्रसाधनश्यामलिता
दक्षिणमारुतमेलिता मदविह्वला भ्रमरावलिः।
केतकीकेसरधूसरिता प्रसरन्मनोहरनिःस्वनिका
घूर्णति कामिजनोपरि ज्ञायते मन्मथमुक्तशराशनिः ॥ ५८.१ ॥]

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१ उर्द्धो लघुः. २ भद्रजातीयम्. ३ उपवीज्यम्. ४ प्रेक्षस्व.

छो उरलो उरंतउअरंतमज्झपरगा जहिं च चगणा।
एरिसलक्खणेण रइआ हुवंति किर मद्दअस्स चरणा ॥ ५९ ॥

[षण्मात्रः उदरलः उदर-अन्त-उदर-अन्त-मध्य-पर-गा यत्र च चतुर्मात्राः।
एतादृशलक्षणेन रचिता भवन्ति किल मद्रकस्य चरणाः ॥ ५९ ॥]

मद्दअं कुमारसोम्मस्स [मद्रकं कुमारसौम्यस्य]।

जं वडवाणलेण समअं अणाइणिहणं णिबद्धवइरं
जं मअलंछणेण सुहसंगमेण सहिअं ठिअं च सुइरं।
जं च विसं हरस्स अमअं सुराण रअणाअरेण विहिअं
तं अविणीअआण अकुलीणआण अगरुआण देंति दिहिं ॥ ५९·१ ॥

[यद्वडवानलेन समं अनादिनिधनं निबद्धवैरं
यन्मृगलाञ्छनेन सुखसंगमेन सहितं स्थितं च सुचिरम्।
यच्च विषं हरस्य अमृतं सुराणां रत्नाकरेण विहितं
तदविनीतानां अकुलीनानां अगुरुकानां ददाति धृतिम् ॥ ५९·१ ॥]

आअई समत्ता ॥ २२ ॥ विअई वोत्तव्वा। [आकृतिः समाप्ता ॥ २२ ॥ विकृतिर्वक्तव्या।]

जइ उण मद्दअस्स छगणोवसाणगुरुओ तमस्स ललिअं ॥ ६० ॥

[यदि पुनर्मद्रकस्य षण्मात्रोऽवसानगुरुः तदस्य ललितम् ॥ ६० ॥]

ललिअं मूलदेवस्स [ललितं मूलदेवस्य]।

उअह इमं पउत्थवइआइ संदणवचंदणद्दधवलं
करणिमिअं विसण्णवअणं तेहिंपि तरलामलच्छिजुअलं।
णहु अरुणुप्पलम्मि कमलं कआवि कमलंमि णीलजलअं
इअ परिचिंतिऊण विगअं कहिं पि ण ठिअं चलालिवलअं ॥ ६०·१ ॥

[पश्यतेदं प्रोषितपतिकायाः सान्द्रनवचन्दनार्द्रधवलं
करनिमितं विषण्णवदनं तत्रापि तरलामलाक्षियुगलम्।
न खलु अरुणोत्पले कमलं कदापि कमले नीलजलजं
इति परिचिन्त्य विगतं कुत्रापि न स्थितं चलालिवलयम् ॥ ६०·१ ॥]

मत्ताकीला विज्जूमाला उवरि हुवइ जइ मणिगुणणिअरो ॥ ६१ ॥

[मत्ताक्रीडा विद्युन्मालोपरि भवति यदि मणिगुणनिकरः ॥ ६१ ॥]

मत्ताकीला तस्सेअ [मत्ताक्रीडा तस्यैव]।

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१ यथा कृतवैरेण वडवानलेनातिशीतलमपि पानीयं नाभिभूयते तथा कृतवैरा अपि वयं केनापि नाभिभाव्या इति भावः २ सान्द्र. ३ क्षिप्तम्. ४ तस्मिन्नपि.

वद्धा दोला दिट्ठा चूआ महुअरपलविरपरहुअबहला
उद्दामा पुण्णाआमोआ मअमुइअमिलिअमहुलिहमुहला ।
फुल्ला रत्तासोआरामा तह विउलजलकमलसरा
अत्ता पत्तो दुक्खं देंतो विरहिजणमरणमिव महुसमओ ॥ ६१·१ ॥

[बद्धा दोला दृष्टाश्चूता मधुकरप्रलापशीलपरभृतबहलाः
उद्दामाः पुन्नागामोदाः मदमुदितमिलितमधुलिण्मुखराः ।
फुल्ला रक्ताशोकारामास्तथा विपुलजलानि कमलसरांसि
मातः प्राप्तो दुःखं ददद्विरहिजनमरणमिव मधुसमयः ॥ ६१·१ ॥]

विकई समत्ता ॥ २३ ॥ संकई वोत्तव्वा । [विकृतिः समाप्ता ॥ २३ ॥ संकृतिर्वक्तव्या ।]

अट्ठ चआरा मुहसअलगुरू सव्वलहू परमुहमुहगा अ ।
सव्वलहू सव्वगुरुअरइअं लक्खणअं इणमिह तणुईए ॥ ६२ ॥

[अष्ट चतुर्मात्राः मुख-सकल-गुरवः सर्वलघुः पर-मुख-मुख-गाश्च ।
सर्वलघुः सर्वगुरुकरचितं लक्षणकमिदमिह तन्व्याम् ॥ ६२ ॥]

तणुई सुद्धसीलस्स [तन्वी शुद्धशीलस्य] ।

जाअइ भंगो अह पडइ तहिं जत्थ जणो कुणइ ण परिसंगं
अक्खविओ ओविसणइ अ फुडं होज्ज वसे विहिअफलविहंगो ।
पेच्छह वाणो गुणघडिअतणू तिम्मगओ तहवि सहइ एअं
किं व ण वंके उवलहइ णरो दुक्खसहो पअइरिउसहाओ ॥ ६२·१ ॥

[जायते भङ्गः अथ पतति तत्र यत्र जनो न करोति परिसंगं
अक्षपितोऽवसीदति च स्फुटं भवेद्वशे विहितफलविभङ्गः ।
प्रेक्षध्वं वाणो गुणघटिततनुस्तिग्मगतस्तथापि सहत एतत्
किमिव न वक्रे उपलभते नरो दुःखसहः प्रकृतिरिपुसहायः ॥ ६२·१ ॥]

संकई समत्ता ॥ २४ ॥ अइकई वोत्तव्वा । [संस्कृतिः समाप्ता ॥ २४ ॥ अतिकृतिर्वक्तव्या ।]

कोंचवआ सा रूववईए जइ उवरि हुवइ मणिगुणणिअरो ॥ ६३ ॥

[क्रौञ्चपदा सा रुक्मवत्या यदि उपरि भवति मणिगुणनिकरः ॥ ६३ ॥]

रूववई (कोंचवआ ?) कुमारअत्तस्स [क्रौञ्चपदा कुमारदत्तस्य] ।

कामसरोघाअल्लणसीलो गअवइजुवइजणमणहरणो
मंथरसंचारं वहमाणो पिअमिलिअमिहुणजणदिहिजणणो ।
सीअलभावासासिअसंतो भसलमुहलजणमणहरववणो
वाअइ पच्चूसम्मि वसंते मलअगिरिसुरहिपरिमलपवणो ॥ ६३·१ ॥

[कामशरौघाक्रमणशीलः गजपतियुवतिजनमनोहरणः
मन्थरसंचारं वहन् प्रियमिलितमिथुनजनधृतिजननः ।
शीतलभावाश्वासितश्रान्तो भ्रमरमुखरजनमनोहर × × ×
वाति प्रत्यूषे वसन्ते मलयगिरिसुरभिपरिमलपवनः ॥ ६३·१ ॥]

अइकई समत्ता ॥ २५ ॥ उक्कई वोत्तव्वा । [अतिकृतिः समाप्ता ॥ २५ ॥ उत्कृतिर्वक्तव्या ।]

अंताइत्तिगविरइअमविरलचउलहुअमुवह अववाहं तं ॥ ६४ ॥
[अन्तादित्रिगविरचितमविरलचतुर्लघुकं पश्यत अपवाहं तत् ॥ ६४ ॥]

अववाहं सुद्धसहावस्स [अपवाहं शुद्धस्वभावस्य]।

फुल्लेलावणपसरिअपरिमलपरिपिहिअसअलभुअणाभोओ
माअद्धुग्गअसुमणसकुवलअवणकमलपसरिअरआमोदो(ओ)।
अच्चंतं पिअपरहुअमहुअरमहुरअररइअरवसंगीओ
अव्वो कस्स व ण हरइ मणहर मलअगिरिसुरहिसिहरुद्देसो ॥ ६४·१ ॥

[फुल्लैलावनप्रसृतपरिमलपरिपिहितसकलभुवनाभोगः
××× द्रुतसुमनःकुवलयवनकमलप्रसृतरजआमोदः।
अत्यन्तं प्रियपरभृतमधुकरमधुरतररचितरवसंगीतः
अम्वो कस्येव न हरति मनोहरः मलयगिरिसुरभिशिखरोद्देशः ॥ ६४·१ ॥]

गेभा लासा पो मज्झज्जू परगुरुचतगणणिहणं भुअंगविअंभिअं ॥ ६५ ॥
[गाः इभाः लाः आशाः पञ्चमात्रो मध्यर्जुः परगुरुचतुर्मात्रत्रिमात्रनिधनं
भुजंगविजृम्भितम् ॥ ६५ ॥]

भुअंगविजं(अं)भिअं तस्सेअ [भुजंगविजृम्भितं तस्यैव]।

कामुक्कोआ आआ वाआ मलअगिरिसुरहिदुमदिण्णगंधमणोहरा
संदच्छाआ जाआ चूआ कलअलिअवहलकलकोइलालवणुब्भडा।
पोम्मावासा हंसुग्गीआ परिमलिअभसलपरिउंविआ कमलाअरा
एसो पत्तो माराअंतो विरहिअणहिअअपरिसोसओ महुमासओ ॥ ६५·१ ॥

[कामोत्कोपा आगता वाताः मलयगिरिसुरभिद्रुमदत्तगन्धमनोहराः
सान्द्रच्छाया जाताश्चूताः कलकलितवहलकलकोकिलालपनोद्भटाः।
पद्मावासा हंसोद्गीताः परिमृदितभ्रमरपरिचुम्बिताः कमलाकराः
एष प्राप्तो मारायमानः विरहिजनहृदयपरिशोषको मधुमासः ॥ ६५·१ ॥]

उक्कई समत्ता ॥ २६ ॥ [उत्कृतिः समाप्ता।]

एत्थलहुअहिअलहुणो चत्तारि पिपीडिकाइ णव करहे।
होंति[2] चउद्दह पणवे मालावित्ते तओ पंच ॥ ६६ ॥

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१ गुरवोऽष्टौ लघवो द्वा पः मध्यलघुः. २ भुजंगविजृम्भितमेव चतुर्दशलघुभिः पिपीडिका। अस्यां नवलघुवृद्धौ करभः। भुजंगे चतुर्दशलघुवृद्धौ पणवः। पणवे पञ्चलघुवृद्धौ मालावृत्तमिति।

[अत्रत्यलघ्वधिकलघवश्चत्वारः पिपीडिकायां; नव करभे।
भवन्ति चतुर्दश पणवे मालावृत्ते ततः पञ्च ॥ ६६ ॥]

सा पिपीडिआ तिलोअणस्स [पिपीडिका त्रिलोचनस्य]।

अव्वो गिम्हे उण्हा वाआ दिवसअरकिरणवणदवभरिआ
जलंति दिसामुहा
वासारत्ते दूसंचारा णवजलअजणिअजलवहलपंहा णिरंतरकद्दमा।
हेमंते ओसद्दीभावा घणतुहिणपवणपडिपहअदुमा ण देंति पवेसअं
णाहाहो कत्तो दे जत्ता अणुहवसु सुहअ सइ सुरअसुहं
रसाअणसंणिहं ॥ ६६·१ ॥

[अम्वो ग्रीष्मे ऊष्णा वाताः दिवसकरकिरणवनदवभृतानि ज्वलन्ति दिशामुखानि
वर्षारात्रे दुःसंचाराः नवजलदजनितजलब्हलाः पन्थानः निरन्तरकर्दमाः।
हेमन्ते अवश्यायार्द्रीभावाः घनतुहिनपवनप्रतिप्रहतद्रुमाः न ददति प्रवेशकं
नाथ अहो कुतस्ते यात्रा अनुभव सुभग स्वयं सुरतसुखं रसायनसंनिभम् ॥६६·१॥]

करहो सुद्धसीलस्स [करभः शुद्धशीलस्य]।

खामा सामा सासुक्कंपा मुहकसणकढिणपरिमलिअघुसिणमसिण-
थणजुअलं भुआहि णिरुंभिऊं[3]
कामाअत्ता पेमुम्मत्ता चलरमंणकंणिररवमुहलरसणिआविहूसणिआ
इमा।
घोर्लंव्वेंती केसासेलं वरसुरहिकुसुमरअमिलिअभसलमुहलिआ
विसंठुलगत्तिआ
तुज्झं मुद्धा मग्गालग्गा समसलिलकलिअ करधरिअसिढिल-
रसणिआ जणेण प्रहासिआ ॥ ६६·२ ॥

[क्षामा श्यामा श्वासोत्कम्पा कृष्णमुख-कठिण-परिमलितघुसृणमसृणस्तनयुगलं
भुजाभ्यां निरुध्य
कामायत्ता प्रेमोन्मत्ता चलरमणक्वणनशीलरवमुखररशनिकाविभूषणा इयम्।
घूर्णयन्ती केशपाशं वरसुरभिकुसुमरजोमिलितभ्रमरमुखरिता विसंष्ठुलगात्रिका
तव मुग्धा मार्गालग्ना श्रमसलिलकलिता करधृतशिथिल-
रशनिका जनेन प्रहासिता ॥ ६६·२ ॥]

पणवो सुद्धसहावस्स [पणवः शुद्धस्वभावस्य]।

संदो रुंदो कुंदच्छाओ सरअघणतुहिणकमलवणकुमुअहरहसिअसिअ-
तणू ससंककरुज्जलो
ताँरो पारावारप्पारो धवलिअजलथलगअणजणसअभुअणअलपरि-
सरप्पसाहिअदिम्मुहो।

१ पन्थानः. २ अवश्यायार्द्रीभावाः. ३ निरुध्य. ४ नितम्ब. ५ प्रतिस्वनवत्. ६ घूर्णयन्ती. ७ तारं.
८ पारावारवदपारं.

लोआलोअच्छेअं[1] गंतुं दढकढिणविअडकलअ[2]लघडणपडिवडणवलइओ
णरेंद तुहं जसो
उत्तुंगो सेअप्पाआरो[3] उअ हरइ परमतिहुअणसिरि मणहरविरइअरइ-
मंदिरस्स व संठिओ ॥ ६६·३ ॥

[सान्द्रं विस्तीर्णं कुन्दच्छायं शारदघण-तुहिन-कमलवन-कुमुद-हरहसित-सिततनु
शशाङ्ककरोज्ज्वलम्
तारं पारावारापारं धवलितजलस्थलगगनजनशतभुवनतलपरिसरप्रसाधित-
दिङ्मुखम्।
लोकालोकच्छेदं गत्वा दृढकठिणविकटकटाहघटनपरिपतनवलयितं नरेन्द्र तव यशः
उत्तुङ्गः श्वेतप्राकारः पश्य हरति परमत्रिभुवनश्रियं मनोहरविरचितरतिमन्दिर-
स्येव संस्थितः ॥ ६६·३ ॥]

मालावित्तं वेलाणाअस्स [मालावृत्तं वेलानागस्य]।

अव्वो दूरं दूसंचारो खरअरसिसिरभरिअगिरिगहणगरुअणइणिवह-
असुहगइवहो समीरणदारुणो
एसो माहो मासो एण्हि पिअअम वस णिवसणकमलरइअथिरमउअ-
तडिमसुहसअणए सुरालअसंणिहो(हे)।
गंगावत्ताहिंतो रम्मं सिअविहअसमअगअमसिणमअरहरपुलिण-
सअलजलमणहरं मुणीणवि दुलहं
सोक्खागारं मोक्खद्दारं रम सुहअ हिमअरॅ[4]रअहिमहरिणमअघुसिण-
घणसुरहिपरिमलं णिअंबअलं महं ॥ ६६·४ ॥

[अव्वो दूरं दुःसंचारः खरतरशिशिरभृतगिरिगहनगुरुकनदीनिवहः
असुखगतिपथः समीरणदारुणः
एष माघो मास इदानीं प्रियतम वस निवसनकमलरचितस्थिरमृदुक-
तलसुखशयने सुरालयसंनिभे।
गङ्गावर्ताद्रम्यं सितविहग-समदगजमसृणमकरगृहपुलिन-
सकलजलमनोहरं मुनीनामपि दुर्लभं
सौख्यागारं मोक्षद्वारं रमस्व सुभग हिमकररजो-हिम-हरिणमद-घुसृण-घन-
सुरभिपरिमलं नितम्बतलं मम ॥ ६६·४ ॥]

छव्वीसक्खरअहिअं जं दीसइ किंपि रूवअं दीहं।
तं दंडअंति भण्णइ पिपीडिआइं पमोत्तूण ॥ ६७ ॥

[षड्विंशत्यक्षराधिकं यद् दृश्यते किमपि रूपकं दीर्घम्।
तद्दण्डक इति भण्यते पिपीडिकादि प्रमुच्य ॥ ६७ ॥]

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१ छेदं अन्तं गत्वा. २ कटाह. ३ श्वेतप्राकारः. ४ कर्पूररजः.

छव्वीसपंतिआओ पढमगुरुलहुअणिरंतरा तत्थ ।
तद्दुगुणा सेसाओ परसरिसा पुव्विआ होई ॥ ६८ ॥

[षड्विंशतिः पङ्क्तयः प्रथमगुरुलघुकनिरन्तराः तत्र ।
तद् द्विगुणाः शेषाः परसदृशी पूर्वा भवति ॥ ६८ ॥]

उत्तस्स दोण्णि भेआ अइउत्तस्स अ हुवंति चत्तारि ।
एअं दूणं णेअं जाव च्छव्वीसपेरंतं ॥ ६९ ॥

[उक्तस्य द्वौ भेदौ; अत्युक्तस्य च भवन्ति चत्वारः ।
एतद् द्विगुणं ज्ञेयं यावच्छड्विंशतिपर्यन्तम् ॥ ६९ ॥]

सव्वीसा सत्तसआ तह सत्तारहसहस्ससंखाओ ।
वाआलीसं लक्खं तेरहकोडीउ सव्वाओ ॥ (१३४२१७७२६) ॥ ७० ॥

[षड्विंशतिः सप्तशतानि तथा सप्तदशसहस्रसंख्याः ।
द्वाचत्वारिंशल्लक्षाः त्रयोदशकोटयः सर्वाः ॥ ७० ॥]

जअदेअपिंगला सक्कअम्मि दो च्चिअ जइं समिच्छंति ।
मंडव्वभरहकासवसेवल(यव)पमुहा ण इच्छंति ॥ ७१ ॥

[जयदेवपिङ्गलौ संस्कृते द्वावेव यतिं समिच्छन्ति ।
माण्डव्यभरतकाश्यपसैतवप्रमुखा न इच्छन्ति ॥ ७१ ॥]

जहा [यथा]—श्रीहर्षो निपुणः कविरित्यादि ॥ ७१.१ ॥

जहा मऊरस्स [यथा मयूरस्य]—तेजोरूपापरैवेत्यादि[1] ॥ ७१.२ ॥

लहुतअणजुअं परा लोअरा पा इमो दंडओ; सत्तहिं[2] चंडवुट्ठी
परेक्केक्कवढ्ढीअ अण्णण्णवव्वालजीमूअलीलाअरुद्दामसंखुत्तरा ॥ ७२ ॥

[लघु-त्रिमात्र-युगं परे लोदराः पञ्चमात्राः अयं दण्डकः; सप्तभिश्चण्डवृष्टिः
परतः एकैकवृद्ध्या अर्ण-अर्णव-व्याल-जीमूत-लीलाकर-उद्दाम-शङ्खोत्तराः ॥ ७२ ॥]

चंडवुट्ठी चंदणस्स [चण्डवृष्टिश्चन्दनस्य] ।

णवरिअ समरं पहाअम्मि पारंसिअं तूरपूरंतभेरीदरीभासुरं
मअरहरतरंगसंघाअसंकासधुव्वंतसेअद्धअच्छत्तमालाउलं ।
अणवरअविमुक्कएक्केक्कमाहुत्त[3]पज्जत्तणाराअचक्कादिणाणाउहं
मअमुइअकरिंदकुंभत्थलारूढपाइक्कतिक्खासिघेप्पंतमोत्ताहलं ॥ ७२.१ ॥

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१ शार्दूलविक्रीडिते द्वादशे वर्णे यतिर्नास्ति । स्रग्धरायां सप्तमे यतिर्नास्ति । २ पगणैः. ३ परस्पराभिमुख.

[अनन्तरं च समरं प्रभाते प्रारब्धं तूर्यपूर्यमाणभेरीदरीभासुरं
मकरगृहतरंगसंघातसंकाशधूयमानश्वेतध्वजच्छत्रमालाकुलम्।
अनवरतविमुक्तपरस्पराभिमुखपर्याप्तनाराचचक्रादिनानायुधं
मदमुदितकरीन्द्रकुम्भस्थलारूढपदातितीक्ष्णासिगृह्यमाणमुक्ताफलम्॥ ७२·१॥]

अण्णो सुद्धसीलस्स [अर्णः शुद्धशीलस्य]।

विहलिअघणरोहसोहंतगामोहपच्चंतसालीफलालुद्धकीलावलीकीलिरे
मणहरणवणीलवोसट्टकंदोट्टरुंभंतफुल्लंधधूलीरअंधारिए।
कलमकणभमंतकेआरअच्चंतवुक्कारगोवीकलुग्गीअमुच्छिज्जमाणुज्जुए
इअ पिअ सरअम्मि मा वच्च मोत्तूण मं पेच्छ अण्णेवि एए
विसण्णा पहे पंथिआ॥ ७२·२॥

[विफलीकृतघनरोधशोभमानग्रामौघप्रत्यन्तशालिफलालुब्धकीरावलीक्रीडाशीले
मनोहरनवनीलविकसितनीलकमलरुन्धत्फुल्लन्धयधूलीरजोन्धःकारिते।
कलमकणभ्रमत्केदारात्यन्तवुक्कारगोपीकलोद्गीतमूर्च्छ्यमानर्जुके
इति प्रिय शरदि मा व्रज मुक्त्वा मां प्रेक्षस्व अन्येपि एते विषण्णाः पथि
पथिकाः॥ ७२·२॥]

अण्णवो तस्सेअ [अर्णवस्तस्यैव]।

पसरिअखरमारुअन्दोलिआसत्थझिज्जन्तपत्तोहसद्दालवाआरिपूरिज्ज-माणंवरे
दिणअरकरतत्ततत्तोल्लचिक्खिल्ललोलन्तकोलालिदाढुक्खअक्खोणि-मुत्थाकसाइल्लए।
घणवणदवदाहडज्झंतवग्घच्छभल्लुब्भडोरल्लिसंतत्थणासंतमाअंग-जूहाउले
पिअअम इअ एरिसे गिम्हआलंमि मा वच्च माणेसु थोरत्थणा-लिंगणुद्दामसोक्खाइं मे॥ ७२·३॥

[प्रसृतखरमारुतान्दोलिताश्वत्थक्षीयमाणपत्रौघशब्दवद्वातोलिपूर्यमाणाम्बरे
दिनकरकरतप्ततप्तार्द्रपङ्कलोलत्कोलालिदंष्ट्रोत्खातक्षोणीमुस्ताकषायिते।
घनवनदवदाहदह्यमानव्याघ्रर्क्षभल्लोद्भटगलध्वनिसंत्रस्तनश्यन्मातंगयूथाकुले
प्रियतम इतीदृशे ग्रीष्मकाले मा व्रज, मानय स्थविरस्तनालिङ्गनोद्दामसौख्यानि
मे॥ ७२·३॥]

वालो अङ्गारगणस्स [व्यालोऽङ्गारगणस्य]।

विअसिअसिअसिंदुवारद्दुमुद्दारमाअंदमंदुद्दलिज्जंतगोंदीरउद्दामवोमंगणे
फुलिअवउलचंपआसोअपुण्णाअए मु(भु)त्तआमोअमत्तालिमाला-कलुत्तालवाआलकोलाहले।

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१ फुलंधउद्धूअधूलो? २ Ms. reads वग्घभच्छल्लु.

अहिणववरविद्दुमाअंबउब्भिण्णपालासफुल्लोहदिप्पंतकंतारवेपंतवोलंत पाराअए
पिअअम इअ एरिले दारुणे दुण्णिवारे वसंतम्मि वच्चंति मोत्तूण जे कंतिअं ताण कत्तो सुहं ॥ ७२·४ ॥

[विकसितसितसिन्दुवारद्रुमोद्दीर्णमाकन्दमन्दोद्भिद्यमानगुन्दलोद्दामव्योमाङ्गने पुष्पितब्रकुलचम्पकाशोकपुन्नागे भुक्तामोदमत्तालिमालाकलोत्तालवाचाल-कोलाहले।
अभिनववरविद्रुमाताम्रोद्भिन्नपालाशपुष्पौघदीप्यमानकान्तारवेपमान-व्यतिक्रामत्पारावते
प्रियतम इतीदृशे दारुणे दुर्निवारे वसन्ते व्रजन्ति मुक्त्वा ये कान्तां तेषां कुतः सुखम् ॥ ७२·४॥]

जीमूओ तस्सेअ [जीमूतस्तस्यैव]।

हरगलगरलालिणीलुप्पलुच्छाअगज्जंतकुम्भीरधाराहरद्धंतचामी-अराआरविज्जुज्जले
मरगअमणिभित्तिसंलग्गसोवण्णपट्टप्पहापूरिए पुप्फचावस्स गेहेव्व अच्चंतगज्जंतढक्कारवे।
विरइअवरपोम्मराइंदणीलुद्धवेदूरखंभक्किअं तोरणं वासअं सक्कचावं णहे पेच्छिउं पंथिओ
ण चलइ मणअंपि हा सामलच्छी पिआ तुंगथोरत्थणी दुक्करं जीवए दट्ठुसेअं णवं पाउसं मुच्छिओ ॥ ७२·५ ॥

[हरगलगरलालिनीलोत्पलोच्छायगर्जत्कुम्भीरधाराधरध्वान्तचामीकराकारविद्युज्ज्वले
मरकतमणिभित्तिसंलग्नसौवर्णपट्टप्रभापूरिते पुष्पचापस्य गेहे इव अत्यन्तगर्जत्-ढक्कारवे।
विरचितवरपद्मरागेन्द्रनीलोर्ध्ववैडूर्यस्तम्भश्रितं तोरणं वासवं शक्रचापं नभसि प्रेक्ष्य पथिकः
न चलति मनागपि हा श्यामलाक्षी प्रिया तुङ्गस्थविरस्तनी दुष्करं जीवते दृष्ट्वा नवां प्रावृषं मूर्छितः ॥ ७२·५ ॥]

लीलाअरो तस्सेअ [लीलाकरस्तस्यैव]।

पिअअम विरहे तुम्हे त्तीअ इंदीवरच्छीअ कंतं सुहावेइ णो चंदणं णो जलद्दा सुरुद्दा(रुंदा)वि चंदस्स णो चंदिआ
ण अ परिमलपूरपूरंतकप्पूरपारीरओ णेअ वीणा ण वेणुज्झणी णेअ कामस्स वाणोव्व जो पंचमो पंचमो।
ण लहइ पिअ णिद्दिअं पोम्मिणीपत्तदिज्जंतसेज्जासु णो अंगणुज्जाणए णेअ पालेअसीअंमि केलीहरब्भंतरे
इअ बहुगुणरम्मरामागणे काम कामेसु गंतूण तं कंतिअं जाव सूसंति णो सामलंगीअ अंगाइं सोअग्गिणा ॥ ७२·६ ॥

[प्रियतम विरहे तव तस्याः इन्दीवराक्ष्याः कान्तं सुखयति नो चन्दनं नो जलार्द्रा
सुविस्तृतापि चन्द्रस्य नो चन्द्रिका
न च परिमलपूरपूर्यमाणकर्पूरपारीरजो नैव वीणा न वेणुध्वनिर्नैव कामस्य बाण
इव यः पञ्चमः पञ्चमः ।
न लभते प्रिय निद्रां पद्मिनीपत्रदीयमानशय्यासु नो अङ्गनोद्यानके नैव प्रालेयशीते
केलीगृहाभ्यन्तरे
इति बहुगुणरम्यरामागणे काम कामयस्व गत्वा तां कान्तां यावत् शुष्यन्ति नो
श्यामलाङ्ग्या अङ्गानि शोकाग्निना ॥ ७२·६ ॥]

उद्दामो अंगवइस्स [उद्दामोऽङ्गपतेः] ।

पहसमहिमडड्ढदेहो दढं को णुलग्गो कुणंतो तणेणत्थए सत्थरे
थोरकंतच्छिओ णेइ अज्जाहरे जामिणिं पंथिओ
णवरिअ अवरेण थित्ती णिरुद्धावलावे महं दंडअं लंघ मा मा करंकं
इमं फोड मा मुट्ठिअं ढोवणिं पूर मा भंज रे ।
असहिअवअणेण अण्णेण मा भणिओ डड्ढडड्ढाहि चावो ण वप्पेण
दिण्णो तुहं एअमेक्कमं पल्लिढिक्काहिं जा गुंदलं
णिसुणिअकलहं व तं तत्थ गामिल्लआ मिल्लिउं देंति तालोट्टअं केवि
वोक्काईआअंति वग्गंति अण्णे अ अप्फोडमाणा तहिं ॥ ७२·७ ॥

[× ×
× × ७२·७ ॥]

संखोवि तस्सेअ [शङ्खोपि तस्यैव] ।

पणमिअसुरसिद्धगंधव्वजक्खोहचूडामणिप्फंसदिप्पंतपाआरविंद-
कु(गु)लीणक्खसंकंततेल्लोक्ककीरंतवेदंतथुत्तीसअं
अपरिमिलिअविणिल्लालणेत्तग्गणिंतग्गिडज्झंतकामंगणिम्मु-
क्कलल्लक्कदेवासुरद्दामहाराइअक्कीरमाणप्पलावाउलं ।
सुबहलरुहिरोहखिप्पंतदुप्पेच्छलंबंतदुग्घोट्टचम्मंबरावद्धभोइंदकंची-
विमुंचंतफुट्टंतजालावलीभीसणं ।
इअ पणमह गोरिरुद्धद्धदेहं जरावज्जिअं जण्हवीतोअसित्तुत्तमंगं
जडाजूडसोहंतचंदद्धखंडं सअंभुं सिवं संकरं ॥ ७२·८ ॥

[प्रणतसुरसिद्धगन्धर्वयक्षौघचूडामणिस्पर्शदीप्यमानपादारविन्दाङ्गुलीनखसंक्रान्त-
त्रैलोक्यक्रियमाणवेदान्तस्तुतिशतम्
अपरिमिलितविनिःसारितनेत्राग्रनिर्यदग्निदह्यमानकामाङ्गनिर्मुक्ताक्रोश-
क्रियमाणप्रलापाकुलम् ।
सुबहलरुधिरौघक्षिप्यमानदुष्प्रेक्ष्यलम्बमानद्विपचर्माम्बरावद्धभोगीन्द्रकाञ्ची-
विमुच्यमानस्फुटज्ज्वालावलीभीषणम्
इति प्रणमत गौरीरुद्धार्धदेहं जरावर्जितं जाह्नवीतोयसिक्तोत्तमाङ्गं जटाजूट-
शोभमानचन्द्रार्धखंडं स्वयंभुं शिवं शंकरम् ॥ ७२·८ ॥]

इअ चंडवुट्ठिपमुहा संखंता दंडआ इमे अट्ठ ।
जे उण उत्तरपमुहा ते मालादंडआ सेसा ॥ ७२ ॥

[इति चण्डवृष्टिप्रमुखा शङ्खान्ता दण्डका इमे अष्ट ।
ये पुनरुत्तरप्रमुखास्ते मालादण्डकाः शेषाः ॥ ७२ ॥]

विसमलहुणो पआरा परा लोअरा जत्थ इच्छाइ बज्झंति सो
दंडओ चंदवालोत्ति णामेण णिद्दिट्ठओ ॥ ७४ ॥

[विषमलघुभ्यः पञ्चमात्राः परे लोदरा यत्रेच्छया बध्यन्ते स दण्डकश्चण्डपाल
इति नाम्ना निर्दिष्टः ॥ ७४ ॥]

सो चंदवालो मऊरदेवस्स [चण्डपालो मयूरदेवस्य] ।

कहिमि कलहोअमाणिक्कसिप्पीविहत्थेण संकुट्टिओ वेट्ठविंदेण आलिंदओ
कहिमि सिरिखंडकप्पूरकत्थूरिआकुंकुमुप्पण्णपंकेण एक्कक्कमो आहओ।
कहिमि अहिसेअसिंगंवुधाराणिराअप्पवाहेण दूराहि एक्कक्कसो सिंचिओ
कहिमि णडकंत(छत्त)पप्फार(फंफाव)वंदेहिं सोहग्गसूराइणा-
मावलीसेसमुच्चारिआ(ओ) ॥ ७४·१ ॥

[कुत्रापि कलधौतमाणिक्यशुक्तिव्यग्रेण संकुट्टितो विष्टिवृन्देन अलिन्दकः
कुत्रापि श्रीखण्डकर्पूरकस्तूरिकाकुङ्कुमोत्पन्नपङ्केन एकैकमाहतः ।
कुत्रापि अभिषेकशृङ्गाम्बुधारासरलप्रवाहेन दूरादेकैकशः सिक्तः
कुत्रापि नटछात्रबन्दिवृन्दैः सौभाग्यसूर्यादिनामावलीशेषमुच्चारितः ॥ ७४·१ ॥]

अवरो रज्जउत्तस्स [अपरो राजपुत्रस्य] ।

कहिमि चलिअं चलंतेण अण्णे(न्ते)उरं थोरमुत्तावलीहारकेऊरकंची-
कलावेहिं गुप्पंतअं
वहलसिरिखंडकप्पूरकत्थूरिआकुंकुमुप्पीलकालाअसु(रु)म्मीसचि-
क्खिलपंथेसु खुप्पंतअं ।
धवलधअतोरणच्छत्तचिण्हप्पडाआवलीमंडलब्भंतवा(रा)लिंदणीलंध-
आरे विसूरंतअं
मुहलचलणेउरुग्घाअझंकारवाहित्तहंसोहमग्गाणुलग्गंतछ(थ)क्कंत-
हेलागईणिग्गमं ॥ ७४·२ ॥

[कुत्रापि चलितं चलता अन्तःपुरं स्थविरमुक्तावलीहारकेयूरकाञ्चीकलापैः निरुध्यमानं
बहलश्रीखण्डकर्पूरकस्तूरिकाकुङ्कुमोत्पीडकालागरुन्मिश्रपङ्किलपथिषु मज्जत्
धवलध्वजतोरणच्छत्रचिह्नपताकावलीमण्डलाभ्यन्तरालिन्दनीलान्धकारे खिद्यत् ।
मुखरचलनूपुरोद्घातझंकारव्याहृत-मार्गानुलगत्-हंसौघ-रुध्यमानहेलागतिनिर्गमम्
॥ ७४·२ ॥]

जइ लहुअपआरा परा पुव्वला जं जहिच्छाइ वज्झंति सो दंडओ
सीहविक्कंतणामो ॥७५॥

[यदि लघुकपञ्चमात्रात्परे पूर्वलाः यद् यथेच्छं बध्यन्ते स दण्डकः सिंहविक्रान्त-
नामा ॥ ७५ ॥]

सीहविक्कंतो सुद्धसहावस्स [सिंहविक्रान्तः शुद्धस्वभावस्य] ।

उअ सरअणिसाए रमंतो समं वालगोवीहिँ राहाइ कण्हो करे[1] पुंजिअं धूलिपुंजं
ललिअउहअहत्थेण पच्छाइऊणच्छिवत्ताइँ[2] णीओ सअं जाव संकेअ-केलीपएसं ।
विहलिअकररोहो पलोएइ जात्ता[3] पुरो पुण्णिमाअंदवोंदी[4] णवेंदीवरच्छी किसंगी
विहसिअ सविलासं पुणो तीअ सो गाढमालिंगिओ साअरं चुंविओ णिव्भरं रामिओ अ ॥७५·१॥

[पश्य शरन्निशायां रममाणः समं वालगोपीभिः राधया कृष्णः करे पुञ्जितं धूलिपुञ्जम्
ललितोभयहस्ताभ्यां प्रच्छाद्याक्षिपत्रे नीतः स्वयं यावत् संकेतकेलीप्रदेशम् ।
विफलितकररोधः प्रलोकयति यावत्तावत् पुरः पूर्णिमाचन्द्रमुखी नवेन्दीवराक्षी
कृशाङ्गी विहस्य सविलासं पुनस्तया स गाढमालिङ्गितः सादरं चुम्बितो निर्भरं
रमितश्च ॥ ७५·१ ॥]

लहुगुरुअछआरा दो परा पुव्वला पा जहिच्छाइ वज्झंति सो
दंडओ मेहमालाहिहाणो ॥७६॥

[लघुगुरुकौ षण्मात्रौ द्वौ परे पूर्वलाः पञ्चमात्रा यथेच्छं बध्यन्ते स दण्डको
मेघमालाभिधानः ॥ ७६ ॥]

मेहमाला तस्सेअ [मेघमाला तस्यैव] ।

ण रमइ दलसंदे सुंदरे सिंदुवारे ण रुंदारविंदे ण माअंदमंदारएसुं[5]
ण लिअइ चउलग्गो णो अ आणंगगोरे पिअंगुद्धगोच्छे ण पुण्णा-अणाओहएसुं ।
ण पिअइ मअरंदं कामभल्लिव्व णो फुल्लिअं मल्लिअं णो असोअं ससो-आउलंगो
कह णडइ[6] पिउच्छा छप्पओ पेच्छ कच्छे भरंतो पिअं मालइं सा वसंतम्मि कत्तो ॥७६·१॥

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१ करे कृष्णस्यैव. २ प्रच्छाद्य धूलिभिरेव. ३ यावत् तावत्. ४ रूपे देशी. ५ उपचित. ६ कथं नटति चेष्टते.

[न रमते दलसान्द्रे सुन्दरे सिन्दुवारे न पूर्णारविन्दे न माकन्दमन्दारेषु
न लीयते बकुलाग्रे न च अनङ्गगौरे प्रियंगूर्ध्वगुच्छे न पुन्नागनागौघकेषु।
न पिबति मकरन्दं कामभल्लीमिव न फुल्लितां मल्लिकां नाशोकं सशोकाकुलाङ्गः
कथं खिद्यते पितृस्वसः षट्पदः प्रेक्षस्व कच्छे स्मरन् प्रियां मालतीं सा वसन्ते
कुतः ॥ ७६·१ ॥]

सअललहुअछआराहि पा पुव्वला जत्थ इच्छाइ बज्झंति सो दंडओ चंडवेआहिहाणो ॥ ७७ ॥

[सकललघुकषण्मात्रात् पञ्चमात्राः पूर्वला यत्र इच्छया बध्यन्ते स दण्डकश्चण्ड-वेगाभिधानः ॥ ७७ ॥]

चण्डवेओ अङ्गारगणस्स [चण्डवेगो अङ्गारगणस्य]।

सलिलवहणणिमित्तं गआ जाव संकेअए सत्थरं पेच्छिऊणं जुआणं च धट्ठं च कामाइआए[1]
कइअंवघडिएणं[2] कडीएँ[3] कुडं पाडिऊणालिअं हाससीसं रुअंती अ भग्गा कडीउँल्लआ[4] से।
पुणरवि अहिअरोसाव्व रे सा अ मारेइ अत्तत्ति[5] तो उत्तसंती[6] गओ देव्व जेणम्हि संताविआहं।
इअ बहुविहपआरं सवंती विडं पंसुली लक्खिऊणं सहीए हला एहि वच्चाम गेहंत्ति णीआ ॥ ७७·१ ॥

[सलिलवहननिमित्तं गता यावत्संकेते स्रस्तरं प्रेक्ष्य युवानं च धृष्टं च कामायितया
कैतवघटितेन कट्याः घटं पातयित्वा अलीकं हासमिश्रं रुदन्ती च भग्ना कटिराद्रा अस्याः (?)।
पुनरप्यधिकरोषेव रे सा च मारयति श्वश्रूरिति उत्त्रसन्ती गतो दैव येनास्मि संतापिताहम्
इति बहुविधप्रकारं शपन्तीं विटं पांसुलीं लक्षयित्वा सख्या हला एहि व्रजामो गेहमिति नीता ॥ ७७·१ ॥]

सव्वपा लोअरा जत्थ इच्छाइ बज्झंति सो दंडओ मत्तमाअंगलीलाअरो ॥ ७८ ॥

[सर्वे पञ्चमात्रा लोदरा यत्रेच्छया बध्यन्ते स दण्डकः मत्तमातंगलीलाकरः ॥ ७८ ॥]

मत्तमाअंगलीलाअरो तस्सेअ [मत्तमातंगलीलाकरस्तस्यैव]।

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१ सकामया. २ कैतवक्षालनेन. ३ कट्या घटं पातयित्वा. ४ अधोवस्त्रं देश्यां. ५ आर्यातः. ६ उत्त्रसन्तीं.

रत्तओसित्तपेरंतलुद्धंधगिद्धुक्खअंतच्छवीहच्छणच्चंतभूओहए
मुक्कभल्लूअवोक्कारवुत्तालवेआलघोरट्टहासब्भमंतग्गिजालाउले।
मुक्ककंकालकावालिउट्ठंतहाहारवुब्भंतविग्घोहरूसंतजोईज(कु)ले
एरिसे भीमरूए मसाणे सआ णच्चमाणो सुहं देउ तुम्हाण
देओ हरो ॥ ७८·१ ॥

[रक्तावसिक्तपर्यन्तलुब्धान्धगृध्रोत्खातान्त्राक्षबीभत्सनृत्यद्भूतौघे
मुक्तभल्लूकवोक्कारव्युत्तालवेतालघोराट्टहासभ्रमदग्निज्वालाकुले।
मुक्तकङ्कालकापालिकोत्तिष्ठद्धाहारवोद्भ्रान्तविघ्नौघरुष्यत्योगिकुले
ईदृशे भीमरूपे श्मशाने सदा नृत्यन्सुखं ददातु वो देवो हरः ॥ ७८·१ ॥]

लहूगुरू णिरंतरा जहिच्छिआ हुवंति जत्थ दंडओ इमो अणंगसेहरो ॥ ७९ ॥

[लघुगुरवो निरन्तरा यथेच्छं भवन्ति यत्र दण्डकोयमनङ्गशेखरः ॥ ७९ ॥]

अणंगसेहरो सुद्धसीलस्स [अनङ्गशेखरः शुद्धशीलस्य]।

विसालभाललोलघोलमाणकज्जलुज्जलालआलिमालिआउलोवसोहिए
विउद्धमुद्धदुद्धणिद्धपम्हलामलब्भमंततारदीहरच्छिर(व)त्तकंतए।
विसट्टसंदकुंदगोच्छसच्छकोमलुल्लसंतदित्तिदंतवंतिकेसरालए
इमंमि एरिसे मुहारविंदए पिएइ जो पिआहरं महुव्व सो सउण्णओ
॥ ७९·१ ॥

[विशालभाललोलघोलत्कज्जलोज्ज्वलालकालिमालिकाकुलोपशोभिते
विबुद्धमुग्धदुग्धस्निग्धपक्ष्मलामलभ्रमत्तारदीर्घाक्षिपत्रकान्तके।
विकसितसान्द्रकुन्दगुच्छस्वच्छकोमलोल्लसद्दीप्तिदन्तपङ्क्तिकेसरालये
एतस्मिन्नेतादृशे मुखारविन्दके पिबति यः प्रियाधरं मध्विव स सपुण्यः[1] ॥ ७९·१ ॥]

सव्वता लहुत्तरा जहिच्छिआ जहिं हुवंति सा इमा असोअपुप्फमंजरित्ति
॥ ८० ॥

[सर्वे त्रिमात्रा लघूत्तरा यथेच्छं यत्र भवन्ति सेयमशोकपुष्पमञ्जरीति ॥ ८० ॥]

असोअपुप्फमंजरी तस्सेअ [अशोकपुष्पमञ्जरी तस्यैव]।

तिक्खखग्गधारभिण्णदुण्णिवारवारणेंदकुंभपीढपत्थरोहदुग्गमाए
दीहवाणभिज्जमाणजोहदेहरुंडखंडपज्झरंतसोणिएक्कपाणिआए।
दोण्णिभाअजाअकाअणिंतरत्तसित्तछत्तपुंडरीअमुत्तकेससेवलाए
एरिसीअ सत्तुवाहिणीणईअ मज्झ णाहओ किवाणवीअओ समुत्तरेइ
॥ ८०·१ ॥

१ [स]पुण्यकः.

[तीक्ष्णखड्गधाराभिन्नदुर्निवारवारणेन्द्रकुम्भपीठप्रस्तरौघदुर्गमायाम्
दीर्घबाणभिद्यमानयोधदेहरुण्डखण्डप्रक्षरच्छोणितैकपानीयायाम् ।
द्विभागजातकायनिर्यद्रक्तसिक्तछत्रपुण्डरीकमुक्तकेशशैवलायाम्
ईदृश्यां शत्रुवाहिनीनद्यां मम नाथः कृपाणद्वितीयः समुत्तरति ॥ ८०·१ ॥]

जइ सव्वचआरगणा अवसाणगुरू तमिणं भणिअं कुसुमत्थरणं ॥ ८१ ॥

[यदि सर्वे चतुर्मात्रगणाः अवसानगुरवः तदिदं भणितं कुसुमास्तरणम् ॥ ८१ ॥]

कुसुमत्थरणं सुद्धसहावस्स [कुसुमास्तरणं शुद्धस्वभावस्य] ।

सुपहुत्तसरोअअहंससमूहसमुद्धुअपक्खपरिक्खिअएहिं सआ
दिणणाहफुरंतकरग्गसहस्सविफंसविवोहिअअंतरएहिं फुडं ।
भमरेहिं जहिच्छिअअं महुपाणविमोहिअएहिं चलेहिं चिरंचिअओ
कमलेहिं कओ रजओहसुसोहिअएहिं मअच्छि विहूसिअओ सरओ ॥ ८१·१ ॥

[सुप्रभूतसरउदकहंससमूहसमुद्धुतपक्षपरिक्षितैः सदा
दिननाथस्फुरत्कराग्रसहस्रविस्पर्शविबोधितान्तरैः स्फुटम् ।
भ्रमरैर्यथेष्टं मधुपानविमोहितैश्चलैश्चिरमर्चिता
कमलैः कृता रजओघसुशोभितैः मृगाक्षि विभूषिता शरत् ॥ ८१·१ ॥]

सव्वचआरगणाइगुरू णिहणे दुगुरू जइ तं पभणंति भुअंगविलासं ॥ ८२ ॥

[सर्वे चतुर्मात्रा आदिगुरवो निधने द्वौ गुरू यदि तं प्रभणन्ति भुजंगविलासम् ॥ ८२ ॥]

भुअंगविलासो तस्सेअ [भुजङ्गविलासो तस्यैव] ।

वासहरम्मि वरे कसणाअरुडड्ढिअधूवसुअंधमणोहरए कमणीए
पीणघणुण्णअवक्कलथोरथणीअ सअं परिपेल्लिअवच्छअलो रमणीए ।
कोमलवाहुलआदढवेढिअओ पडिवट्टसुणेत्तविअंसिअए सअणीए
पावइ णिद्दिअं हिअअच्छिअअं सहि जो च्चिअ पुण्णजुओ स णरो रअणीए ॥ ८२·१ ॥

[वासगृहे वरे कृष्णागरुदग्धधूपसुगन्धमनोहरे कमनीये
पीनघनोन्नतवर्तुलस्थूलस्तन्या स्वयं परिप्रेरितवक्षस्तलो रमण्या ।
कोमलबाहुलतादृढवेष्टितः प्रतिपट्टसुनेत्रवितंसिते शयनीये
प्राप्नोति निद्रां हृदयेप्सितां सखि य एव पुण्ययुतः स नरो रजन्याम् ॥ ८२·१]

मुहज्जू पआरा णिबज्झंति जत्तो जहिच्छाइ सो दंडओ सीहकीलाहिहाणो ॥ ८३ ॥

[मुखर्जवः पञ्चमात्राः निबध्यन्ते यतो यथेच्छं स दण्डकः सिंहक्रीडाभिधानः ॥ ८३ ॥]

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१ विशिष्टस्पर्श. २ पट्टीपट्टस्वनेत्रविदंकाशिते (?).

सीहक्कीलो जोहअस्स [सिंहक्रीडो योधकस्य]।

अणंतो महंतो अकंतोसं[1]अंतो अणाई अमाई अराई असाई[2]
अजोई असोई अमोई अभोई अक्कोहो अमोहो अरोहो[3] अखोहो।
समुत्तुंगदेहो परिच्छिण्[4]णणेहो हआसेसं[5]बाहो तिलोईअ णाहो तए मोक्खमग्गो
हओसव्वसंगो सुविण्[6]णाअणेओ तुमं देवदेओ महं देउ बोहं समाहिं च णिच्चं॥ ८३·१॥

[अनन्तो महानकान्तोऽसदन्तः अनादिरमायी अरागी अशायी
अयोगी अशोकी अमोदी अभोगी अक्रोधोऽमोहोऽरोधोऽक्षोभः।
समुत्तुङ्गदेहः परिच्छिन्नस्नेहो हताशेषबाधो त्रिलोक्या नाथस्त्वया मोक्षमार्गो
हतसर्वसंगः सुविज्ञातज्ञेयः तव देवदेवो महान्ददातु बोधं समाधिं च नित्यम्॥ ८३·१॥]

सव्वत्तपा लावसाणा णिवज्झंति जत्तो परिल्लं पंमोत्तूण[7] सो दंडओ कामवाणोत्ति॥ ८४॥

[सर्वत्र पञ्चमात्राः लावसानाः निबध्यन्ते यत्रान्त्यं प्रमुच्य स दण्डकः कामबाण इति॥ ८४॥]

कामबाणो वेआलस्स [कामबाणो वेतालस्य]।

'णिच्चं णमो वीअराआ' एवमाइत्ति॥ ८४·१॥
[नित्यं नमो वीतराग—एवमादीति॥ ८४·१]

पंचंससारभूए वहुलत्थे लक्खलक्खणविसुद्धे।
एत्थ सअंभुच्छंदे उत्ताइविही[8] परिसमत्ता॥ ८५॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयम्भूच्छन्दसि उक्तादिविधिः परिसमाप्तः॥ ८५॥]

१ असतामन्तो यतः. २ अशायी. ३ अरोधः. ४ स्नेहविषयाभावात्. ५ हताशेषबाधः. ६ सुविज्ञातज्ञेयः. ७ अन्तिमं पगणं मुक्त्वा. ८ उक्तादिविधिः.

२. अर्धसमम् ।

विसमे चलणे तिचआरा । अंतपरंतगुरू सगआरा ॥
इह वेअवईअ वरद्धे । दोधअअं जइ बीअचउत्थे ॥ १ ॥

[विषमे चरणे त्रयश्चतुर्मात्राः । अन्त-पर-अन्तगुरवः सगुरवः ॥
इह वेगवत्याः अपरार्धे । दोधकं यदि द्वितीयचतुर्थयोः ॥ १ ॥]

वेअवई अंगारगणस्स [वेगवती अङ्गारगणस्य] ।

कमलं डसिअं तरलेहिं । पेच्छिअ सच्छसरे भसलेहिं ॥
भरिअं पहिएण पिआए । घोलिरअं व मुहं अलएहिं ॥ १·१ ॥

[कमलं दंशितं तरलैः । प्रेक्ष्य स्वच्छसरसि भ्रमरैः ।
स्मृतं पथिकेन प्रियायाः । घूर्णनशीलमिव मुखमलकैः ॥ १·१ ॥]

विसमे जइ तत्थ चउत्थओ । तो परगो उवचित्तअमेअं ॥ २ ॥

[विषमे यदि तत्र चतुर्थः । त्रिमात्रः परगः उपचित्रकमेतत् ॥ २ ॥]

उवचित्तअं अजरामरस्स [उपचित्रकं अजरामरस्य] ।

वँडपिक्कफलोट्ठि मअच्छिए । उज्जुँअले जुअले उअ कंते ॥
परिमुक्कमले कमले अलिणो । तुज्झ मुहे णअणेव्व भमंते ॥ २·१ ॥

[वटपक्कफलोष्ठि मृगाक्षि । ऋजुदले युगलौ पश्य कान्ते ।
परिमुक्तमले कमले अली । तव मुखे नयने इव भ्रमन्तौ ॥ २·१ ॥]

दोहअरूँअसमक्कमपुव्वो । लहुचगणो जइ सा चलमज्झा ॥ ३ ॥

[दोधकरूपसमक्रमपूर्वः । लघुश्चतुर्मात्रो यदि सा चलमध्या ॥ ३ ॥]

चलमज्झा लोणुअस्स [चलमध्या लोणुकस्य] ।

पेच्छ पिए धवले ससिबिंबे । हरिणँपअंकणअं पडिहाइ ॥
चन्दणचच्चिअए तुह वच्छे । कसण थणेक्कमुहं व विहाइ ॥ ३·१ ॥

[प्रेक्षस्व प्रिये धवले शशिबिम्बे । हरिणपदाङ्कनं प्रतिभाति ।
चन्दनचर्चिते तव वक्षसि । कृष्णं स्तनैकमुखमिव विभाति ॥ ३·१ ॥]

विसमे चलणे उवचित्तअं । दुअविलंबिअअं जइ सेसए ॥
इअ एरिसलक्खणसंजुअं । कइअणेहिं कअं हरिणप्पअं ॥ ४ ॥

[विषमे चरणे उपचित्रकम् । द्रुतविलम्बितकं यदि शेषयोः ।
इतीदृशलक्षणसंयुतम् । कविजनैः कृतं हरिणपदम् ॥ ४ ॥]

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१ वेगवत्यां. २ वटपक्वफलोष्ठि. ३ ऋजुदले. ४ हे कान्ते कमले अलिनः भ्रमरस्य युगले पश्य. ५ दोधका. कारस्य यौ समपादौ तत्पूर्वः प्रथमो लघुचगणः. ६ पदाङ्कणं.

हरि[ण]प्पअं दुग्गसीहस्स [हरिणपदं दुर्गसिंहस्य]।

णवकेअइकेसरधूसरे । महुअरे कुसुमम्मि मिलंतओ ॥
हसिओव्व सिएण दुरेहओ । अवुह मा भम रे भमरे तुमं ॥ ४·१ ॥

[नवकेतकीकेसरधूसरे । मधुकरे कुसुमे मिलन् ॥
हसित इव सितेन द्विरेफः । अबुध मा भ्रम रे भ्रमरे त्वम् ॥ ४·१ ॥]

णिहणोअरंतगुरुचा गं । जत्थ समा हि एक्कगुरुपुव्वा ॥
चरणा हुवंति इअ जिस्सा । केउमई कईहिं भणिआ सा ॥ ५ ॥

[निधन-उदर-अन्त-गुरवश्चतुर्मात्रा गः । यत्र; समौ हि एकगुरुपूर्वौ ॥
चरणौ भवत इति यस्याः । केतुमती कविभिर्भणिता सा ॥ ५ ॥]

केउमई तस्सेअ [केतुमती तस्यैव]।

तरलेहिं तारकसणेहिं । सुंदरि जे णिएसिं णअणेहिं ॥
मअरद्धआणुगअरूआ । ते सुहआ जिअंति जिअलोए ॥ ५·१ ॥

[तरलाभ्यां तारकृष्णाभ्याम् । सुन्दरि यान्पश्यसि नयनाभ्याम् ।
मकरध्वजानुगतरूपा । ते सुभगा जीवन्ति जीवलोके ॥ ५·१ ॥]

जत्थेंदवज्जा पढमे तइज्जे । उवेंदवज्जा विदिए चउत्थे ॥
अक्खाणिआ सा भणिआ कईहिं । कुमुदईए उवजाइमज्झे ॥ ६ ॥

[यत्रेन्द्रवज्रा प्रथमे तृतीये । उपेन्द्रवज्रापि द्वितीये चतुर्थे ॥
आख्यानिकी सा भणिता कविभिः । कुमुद्वत्या उपजातिमध्ये ॥ ६ ॥]

अक्खाणिआ लोणुअस्स [आख्यानिकी लोणुकस्य]।

रण्णं वरं सेविअए सवग्घं । विसं वरं दुट्ठभुअंगमस्स ॥
वाही वरं दुम्मरणं रणं च । ण वासओ दुज्जणमज्झआरे ॥ ६·१ ॥

[अरण्यं वरं सेव्यते सव्याघ्रम् । विषं वरं दुष्टभुजंगमस्य ।
व्याधिर्वरं दुर्मरणं रणं च । न वासो दुर्जनमध्ये ॥ ६·१ ॥]

इमा पलत्ता विवरीअपुव्वा । अक्खाणिअ च्चेअ विवज्जएणं ॥ ७ ॥

[इयं प्रलपिता विपरीतपूर्वा । आख्यानिक्येव विपर्ययेण ॥ ७ ॥]

विवरीआक्खाणिआ ललिअसहावस्स [विपरीताख्यानिका ललितस्वभावस्य]।

सचन्दणा णीलमुहा वहूए । गंधंधपुप्फंधअगुंजमाणा ॥
सहंति कंदप्पपहुप्पवेसे । वज्जंतसंखव्व सिअत्थणा से ॥ ७·१ ॥

[सचन्दनौ नीलमुखौ वध्वाः । गन्धान्धपुष्पंधयगुञ्जमानौ ॥
शोभेते कन्दर्पप्रभुप्रवेशे । वाद्यमानशङ्खाविव सितस्तनावस्याः ॥ ७·१ ॥]

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१ भ्रमरेण. २ पश्यसि.

सअलसअलउत्तरंतला। चउतगणा गुरुअं च अंतए॥
तणुलहुमुहगा दुचा जुए। तमवरपत्तमिणं तओ समं॥ ८॥

[सकल-सकल-उत्तर-अन्त-ला। चत्वारस्त्रिमात्राः गुरुश्चान्ते॥
तनु-लहु-मुख-गौ द्वौ चतुर्मात्रौ युगे। तदपरवक्त्रमिदं ततः समम्॥ ८॥]

अवरपत्तं सुद्धसहावस्स [अपरवक्त्रं शुद्धस्वभावस्य]।

करिवर भरे मा सरंतए। कमलमुणालवणाइं सीसए॥
करिणिकरि णिवेसिआइं ए। भणसु सआ सुहिओव्व को जणो॥ ८·१॥

[करिवर स्मर मा सरोन्तरे। कमलमृणालजलानि कथ्यते।
करिणीकरे निवेशितानि हे। भण सदा सुखित एव को जनः॥ ८·१॥]

णवर अवरवत्तपाअअंते। अहिअअरेक्कगुरुम्मि फुल्लिअग्गा॥ ९॥

[केवलं अपरवक्त्रपादान्ते। अधिकतरैकगुरौ पुष्पिताग्रा॥ ९॥]

फुल्लिअग्गा कालिआसस्स [पुष्पिताग्रा कालिदासस्य]।

अवणअविडओ णईपलासो। पवणवसा धुणिएक्कपण्णहत्थो॥
दवदहणविवण्णजीविआणं। सलिलमिवेस दएइ पाअवाणं॥ ९·१॥

[अवनतविटपो नदीपलाशः। पवनवशाद्धुतैकपर्णहस्तः।
दवदहनविपन्नजीवितानां। सलिलमिवैष ददाति पादपानाम्॥ ९·१॥]

तत्थाइतइज्जुले परेणं। जुत्ते भद्दविराडिआ पलत्ता॥ १०॥

[तत्रादि-तृतीय-ऋजुके परेण। युक्ते भद्रविराटिका प्रलपिता॥ १०॥]

भद्दविराडिआ अंगारगणस्स [भद्रविराटिका अङ्गारगणस्य]।

संझापणओ णिमीलिअच्छं। देहद्धं फुरिआहरोट्ठसोहं॥
गोरीअ वहेइ जो हसंतो। सो रुद्दो उवणेउ मंगलं वो॥ १०·१॥

[संध्याप्रणतो निमीलिताक्षं। देहार्धं स्फुरिताधरोष्ठशोभम्॥
गौर्याः वहति यो हसन्। स रुद्र उपनयतु वो मङ्गलम्॥ १०·१॥]

पंचता लहुत्तरा गुरुदअं च। समेसु उज्जुआहिआ मई जरा(वा)ई॥ ११॥

[पञ्च त्रिमात्रा लघुत्तरा गुरुद्वयं च। समयोः ऋजुकाधिकाः मती यवादिः॥ ११॥]

जर(व)मई कलाणुराअस्स [यवमती कलानुरागस्य]।

मत्तहत्थिपाअपीढपेल्लिआइं। कलंकपंकभीअजीअमेल्लिआइं॥
सामिअप्पसाअजाअणीरिणाइं। भडाण जीविआइं किं गआइं
ताइं॥ ११·१॥

१ स्मर. २ कथ्यते; इष्टस्मरणं दुःखदमेवभवति. ३ पुष्पिताग्रा. ४ पुष्पिताग्रायाम्. ५ तृतीयलघौ.
६ ईर्ष्यया. ७ त्यक्तानि. ८ अनृणानि.

[मत्तहस्तिपादपीठप्रेरितानि। कलङ्कपङ्कभीतजीवत्यक्तानि ॥
स्वामिप्रसादजातनिर्ऋणानि। भटानां जीवितानि किं गतानि तानि? ॥ ११·१ ॥]

मई जरा(वा)इआ कमुक्कमेण जत्थ। छप्पआवली कईहिं सा पलत्ता ॥१२॥

[मती यवादिः क्रमोत्क्रमेण यत्र। षट्पदावली कविभिः सा प्रलपिता ॥ १२ ॥]

छप्पआवली दुग्गसत्तिस्स [षट्पदावली दुर्गशक्तेः]।

मणिप्पहा-णहोह-केसरुल्लएहिं। लक्खणंकिअंगुलीदलुल्लएहिं ॥
धरित्तिदेव्वअव्व मच्चमाणिअव्व। मुद्धिए विहासि पाअपंकएहिं ॥१२·१॥

[मणिप्रभनखौघकेसरकवद्भिः। लक्षणाङ्किताङ्गुलीदलवद्भिः ॥
धरित्रीदेवतेव मर्त्यमानितेव। मुग्धिके विभासि पादपङ्कजैः ॥ १२·१ ॥]

पढमतइअए गीई बीअचउत्थंमि खंधओ जीए।
सअललहुअणिहणगुरू सिहत्ति सा उक्कमेण भणिआ खंजा ॥ १३ ॥

[प्रथमतृतीययोर्गीतिः द्वितीयचतुर्थयोः स्कन्धको यस्याः।
सकललघुनिधनगुरुः शिखेति सा व्युत्क्रमेण भणिता खञ्जा ॥ १३ ॥]

सिहा सुद्धसहावस्स [शिखा शुद्धस्वभावस्य]।

कमलवणसरसपसरिअरअपरिमलमिलिअभसलउलमुहलो
मुहलसिअविहअविलुलिअकुवलअदलकसणसअलसरवरणिअरो।
णिअरपरिगलिअतरुवरसकुसुमपहखलणविमणपहिअजणो
पहिअजण गमणगअमण भण पिअअम कमिह ण तवइ णवर
सरओ ॥ १३·१ ॥

[कमलवनसरसप्रसृतरजःपरिमलमिलितभ्रमरकुलमुखरा
मुखरसितविहगविलुलितकुवलयदलकृष्णसकलसरोवरनिकरा।
निकरपरिगलिततरुवरसकुसुमपथस्खलनविमनःपथिकजना
पथिकजनं गमनगतमनसं भण प्रियतम कमिह न तपति केवलं शरत् ॥ १३·१ ॥]

अहवा अण्णस्स [अथवा अन्यस्य]।

खणपसरिअहरगलगरलकसणघणघडणजणिअरणरणअं
णिअदइअविविहगुणसुमरणपरिगलिअविरहिजणगुरुसुहपसरं।
णवरिअ सिअमणहरकुडअमअणघणसुरहिकुसुमवणगहणं
संवइ घणसमअस(म)विरअमिह तुह पहु वइरि[2] सअलपरिअण
सुअणो ॥ १३·२ ॥

[क्षणप्रसृतहरगलगरलकृष्णघनघटनाजनितरणरणकम्
निजदयितविविधगुणस्मरणपरिगलितविरहिजनगुरुसुखप्रसरम्।

१ तापते. २ वैरिणं(णः?) घनसमयम्.

केवलं सितमनोहरकुटजमदनघनसुरभिकुसुमवनगहनम्।
शपति घनसमयमविरतमिह तव प्रभो वैरी सकलपरिजनशून्यः ॥ १३·२ ॥]

खंजा अङ्गारगणस्स [खञ्जा अङ्गारगणस्य]।

गरुअणवसअलजलहरपउरवहुतलिवडणपडिअमहिहरसिरो
विउलगअणतलपसरिअसुरधणुपरिभमिररुइरदिअणिवहो।
सुहिअसिहिउलकअकलअलविरहिजणजणिअअइदुसहरणरणओ
इअ पिअअम गम(ण)गअमण भण कमिह ण खलइ पढमघण-
समओ ॥ १३·३ ॥

[गुरुकनवसजलजलधरप्रचुरबहुतडित्पातपतितमहीधरशिराः
विपुलगगनतलप्रसृतसुरधनुःपरिभ्रमणशीलरुचिरद्विजनिवहः।
सुखितशिखिकुलकृतकलकलविरहिजनजनितातिदुःसहरणरणकः
इति प्रियतम गमनगतमनः भण कमिह न स्खलति प्रथमघनसमयः ॥ १३·३ ॥]

अहवा अण्णस्स [अथवा अन्यस्य]।

हरइ णवसरसविअलिअमणहरवरकुसुमसुरहिरअणिअरवहो
कलकणिरभमिरभमरउलवहलथिरमहुररवणिअरमुहलो।
मअमुइअतरुणपरहुअघणकलअलभरिअसअलदिअ(स)णहविवरो
विरहिअणहिअअमविरअपसरिअमहुसमअसिसिरसुहपवणो ॥ १३·४ ॥

[हरति नवसरसविगलितमनोहरवरकुसुमसुरभिरजोनिकरवहः
कलक्वणितभ्रान्तभ्रमरकुलबहलस्थिरमधुररवनिकरमुखरः।
मदमुदिततरुणपरभृतघनकलकलभृतसकलदिशानभोविवरः
विरहिजनहृदयमविरतप्रसृतमधुसमयशिशिरसुखपवनः ॥ १३·४ ॥]

पंचंससारहूए वहुलत्थे लक्खलक्खणविसुद्धे।
एत्थ सअंभुच्छंदे अद्धसमं परिसमत्तमिणं ॥ १४ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयंभूच्छन्दसि अर्धसमं परिसमाप्तमिदम् ॥ १४ ॥]

३. प्राकृतसारः ।

रसचा परोरपरवंक्क। पगुणपरमज्झगा गुरू ॥
पुव्वतइअगदुछा सगुरू। जइ णंदिणी णिहणअम्मि उग्गआ ॥ १ ॥

[षट् चतुर्मात्राः पर-उदर-पर-वक्राः । प्रगुण-पर-मध्य-गाः गुरुः ।
पूर्वतृतीयगौ द्वौ षण्मात्रौ सगुरू । यदि नन्दिनी निधने उद्गता ॥ १ ॥]

उग्गआ अब्भुअस्स [उद्गता अद्भुतस्य]।

भुवणाहिवं विमलतेअ-। मतणुअमणुत्तमं विहुं ॥
मुक्कसअलपसुपाससलं। परमं पुराणपुरिसं णमं सिवं ॥ १·१ ॥

[भुवनाधिपं विमलतेजसं । अतनुकमनुत्तमं विभुम् ।
मुक्तसकलपशुपाशमलं । परमं पुराणपुरुषं नमामि शिवम् ॥ १·१ ॥]

तइअक्खरं सह परेण। तइअचरणम्मि जुज्जए ॥
तं भणंति किर सोरहअं। समदु(मु)ग्गआइ जइ सेसलक्खणं ॥ २ ॥

[तृतीयाक्षरं सह परेण । तृतीयचरणे युज्यते ।
तद्भणन्ति किल सौरभकं । सममुद्गतया यदि शेषलक्षणम् ॥ २ ॥]

सोरहअं इसहलस्स [सौरभकं विषधरस्य]।

छणचंदबिंबसरिसेण। समहुर[स]संगगंधिणा ॥
कोमलेण कमलेण व तं। अहिअं विहासि वअणेण मुद्धिए ॥ २·१ ॥]

[क्षणचन्द्रबिम्बसदृशेन । समधुरससंगगन्धिना ।
कोमलेन कमलेनेव त्वं । अधिकं विभासि वदनेन मुग्धिके ॥ २·१ ॥]

जइ उग्गआइ पमुहंमि। तइअचरणस्स छल्लहू ॥
सअलणिउणजणसंगहिअं। इणमो मुणेह ललिअस्स लक्खणं ॥ ३ ॥

[यद्युद्गतायाः प्रमुखे । तृतीयचरणस्य षट् लघवः ॥
सकलनिपुणजनसंगृहीतं । एतज्जानीहि ललितस्य लक्षणम् ॥ ३ ॥]

ललिअं कलाणुराअस्स [ललितं कलानुरागस्य]।

अरविंदसंदमअरंद-। भमिरभमरंधआरिअं ॥
विमलवहलसलिलग्घविअं। कमलाअरं विसइ वारणाहिरो(वो) ॥३·१॥

[अरविन्द्रसान्द्रमकरन्द-। भ्रमणशीलभ्रमरान्धकारितम् ॥
विमलबहलसलिलपूर्णं । कमलाकरं विशति वारणाधिपः ॥ ३·१ ॥]

ग च्छो चा परमज्झपुव्वदोंतगुरुज्जू । पञ्जुअं उरमुहलं, वसुज्जुणो गं ।
दसलहु गुरु दुलगा । पचुविअमिह सअलकईहिं णिवद्धं ॥ ४ ॥

[गः षण्मात्रः चतुर्मात्राः पर-मध्य-पूर्व-द्वि-अन्त-गुरु-ऋजवः ।
पञ्चमात्रयुगं उदर-मुख-लं, वसु-ऋजवो गः ॥
दशलघु-गुरु-द्विलगौ । प्रचुपितमिह सकलकविभिर्निवद्धम् ॥ ४ ॥]

पचुविअं उब्भडस्स [प्रचुपितमुद्भटस्य] ।

वासारत्तसमप्पिओ णिरण्णअरूओ । पडओव्व सअलमेहपुंजसोहो ॥
कुणइ असइहिअए । वहलरअणितमणिअरो गुरुतोसं ॥ ४·१ ॥

[वर्षारात्रसमर्पितो निरन्वयरूपः । पटक इव सकलमेघपुञ्जशोभः ॥
करोति असतीहृदये । बहलरजनितमोनिकरो गुरुतोषम् ॥ ४·१ ॥]

एअं चेअ भणंति वा उअत्थिअउव्वं । दुगुणे तइअकमंमि वड्ढमाणं ॥ ५ ॥

[एवं चैव भणन्ति वा उपस्थितपूर्वं । द्विगुणे तृतीये कृते वर्धमानम् ॥ ५ ॥]

वड्ढमाणं रविवप्पस्स [वर्धमानं रविवप्रस्य] ।

सुद्धं सोम्मसहावअं समप्पिअचित्तं । णिहुअं ललहविलासिणीविअड्ढं ।
अमअरसगुरुअअं णिहुअमहुरलविरं । घरघरिणिसुरअमुवलब्भइ
कत्तो ॥ ५·१ ॥

[शुद्धं सौम्यस्वभावं समर्पितचित्रं । निभृतं लटभविलासिनीविदग्धम् ॥
अमृतरसगुरुकं निभृतमधुरलपनशीलं । गृहगृहिणीसुरतमुपलभ्यते कुतः ॥ ५·१ ॥]

चा दोंतोउरगा गुरू तइज्जअपाए । अवरं पचुविअलक्खणं असेसं ।
सा सुद्धविराडिआ तहिं । जइ पढमगणविरइ आविसहं तं ॥ ६ ॥

[चतुर्मात्राः द्वि-अन्त-उदर-गाः गुरुस्तृतीयपादे । अपरं प्रचुपितलक्षणमशेषम् ।
सा शुद्धविराटिका तत्र । यदि प्रथमगणविरतिः आचिषहं तत् ॥ ६ ॥]

सुद्धविराडिआ सुद्धसीलस्स [शुद्धविराटिका शुद्धशीलस्य] ।

हत्थारोविअरुंदचंदविंवकवोले । गुणसंभ[र]णगलंतवाहधारे ॥
थोरत्थणि मज्झखामिए । परिमिसंसि ससंसि भण कस्स कए णं ॥६·१॥

[हस्तारोपितविस्तृतचन्द्रबिम्बकपोले । गुणसंस्मरणगलद्बाष्पधारे ॥
स्थूलस्तनि क्षाममध्यके । परिमृशसि श्वसिसि भण कस्य कृते ननु ॥ ६·१ ॥]

आविसहं ललिअसहावस्स [आवृषभं ललितस्वभावस्य] ।

दुक्खे दुक्खिअओ सुहम्मि वड्ढिअसोक्खो ।
हरिणो जह समवड्ढिअम्मि चंदे ॥
चंदस्स तहा ण तेत्तिअं । परिहरइ णिअपइइं किमणुंज्जु ॥ ६·२ ॥

१ इति पूर्वार्धम्. २ अष्टौ लववः. ३ द्वौ लौ गौ. ४ प्रचुपितम्. ५ निरन्वयरूपः असंबद्धस्वरूपः पटक इव. ६ प्रचुपितमुपस्थितपूर्वम्. ७ निभृतमनुत्कटम्. ८ चगणः तत्र द्विगुरुरन्तगुरुर्मध्यगुरुर्गुरुस्तृतीये पादे. ९ परिमृशसि श्वसिषि. १० अनृजुः.

[दुःखे दुःखितो सुखे वर्धितसौख्यः । हरिणो यथा समवर्धिते चन्द्रे ।
चन्द्रस्य तथा न तावत् । परिहरति निजकप्रकृतिं किमनृजुः ॥ ६·२ ॥]

चत्तारि अंसआ पाए दोद्दोअक्खरसंजुआ ।
लहुअं णांइवण्णाद्दो तं सिलोअस्स लक्खणं ॥ ७ ॥

[चत्वारोंऽशकाः पादे द्विद्वि-अक्षरसंयुताः ।
लघुकं नादिवर्णात् तच्छ्लोकस्य लक्षणम् ॥ ७ ॥]

सिलोओ छइल्लस्स [श्लोकः छइल्लस्य] ।

चंदबिंबं व्व कंतिल्लं पुंडरीअं व्व कोमलं ॥
सव्वलोअं सुहावेउं मुहं ते केण णिम्मिअं ॥ ७·१ ॥

[चन्द्रबिम्बमिव कान्तिमत् पुण्डरीकमिव कोमलम् ।
सर्वलोकं सुखयितुं मुखं ते केन निर्मितम् ॥ ७·१ ॥]

पञ्चमं लं तिगं वत्तं सुवत्तं सत्तमे अ ले ।
समपाए पुणो पच्छा पच्छावत्तं विवज्जए ॥ ८ ॥

[पञ्चमं लं त्रयो गाः वक्त्रं सुवक्त्रं सप्तमे च ले ।
समपादे पुनः पथ्या पथ्यावक्त्रं विपर्यये ॥ ८ ॥]

वत्तं विअड्ढस्स [वक्त्रं विदग्धस्य] ।

सव्वविग्गहणेआरा पत्ता कंड(ण्ह)ज्जुणा कण्णं ।
धरिआ तेण ते दे(दो)वि एअं तं माणअं जाणं ॥ ८·१ ॥

[सर्वविग्रहनेतारौ प्राप्तौ कृष्णार्जुनौ कर्णम् ।
धृतौ तेन ते द्वावपि एतत्तन्मानकं जातम् ॥ ८·१ ॥]

सुवत्तं सुहडराअस्स [सुवक्त्रं सुभटराजस्य] ।

एअं कामस्स अंगअं कअं स(म)सी पिणाइणा ।
देंति अच्छीसु कामिणी तेण कज्जेण कज्जलं ॥ ८·२ ॥

[एतत्कामस्याङ्कं कृतं मषी पिनाकिना ।
ददत्यक्षिषु कामिन्यस्तेन कारणेन कज्जलम् ॥ ८·२ ॥]

पच्छा सुद्धसहावस्स [पथ्या शुद्धस्वभावस्य] ।

अवणेउं ससी जाव कलंकं किर झिज्जए ।
ताव तं तारिसं चेअ को णासेइ पुराकअं ॥ ८·३ ॥

[अपनेतुं शशी यावत्कलङ्कं किल क्षीयते ।
तावत्स तादृश एव; को नाशयति पुराकृतम् ॥ ८·३ ॥]

पच्छावत्तं चंदराअस्स [पथ्यावक्त्रं चन्द्रराजस्य] ।

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१ आद्यवर्णाल्लघुद्वयं न भवति. २ श्लोक एव. ३ वक्त्रम. ४ [ने]तारौ. ५ तन्मानकं जातम्.

पत्तो तुज्झ मुहच्छविं चंदो चंदाअणं काउं ॥
जाअं णवर लंछणं अहिअं पुण्णमासीए ॥ ८·४ ॥

[प्राप्तस्तव मुखच्छविं चन्द्रश्चान्द्रायणं कृत्वा ।
जातं केवलं लाञ्छनं अधिकं पूर्णमास्याम् ॥ ८·४ ॥]

वत्तं तमेव चवला सागरा जइ लत्तअं ।
वत्तं अ होइ चवलापच्छाए सुमणोहरं ॥ ९ ॥

[वृत्तं तदेव चपला सागराद्यदि लत्रयम् ।
वृत्तं भवति चपलापथ्यायाः सुमनोहरम् ॥ ९ ॥]

चवलापच्छा छइल्लाण [चपलापथ्या छइल्लानाम्] ।

चंदणं चंदकिरणा कप्पूरं मलआणिला ।
ता सुहावेंति हिअअं जा पासे पिअमाणुसं ॥ ९·१ ॥

[चन्दनं चन्द्रकिरणाः कर्पूरं मलयानिलाः ।
तावत्सुखयन्ति हृदयं यावत्पार्श्वे प्रियमनुष्यः ॥ ९·१ ॥]

से[2]अवमएण विउला चउभेआ, पिंगलस्स अट्ठविहा ।
तिस्[3]सा परि[4]वाडीए को सक्कइ लक्खणं काउं ॥ १० ॥

[सैतवमतेन विपुला चतुर्भेदा, पिङ्गलस्य अष्टविधा ।
तस्याः परिपाट्या कः शक्नोति लक्षणं कर्तुम् ॥ १० ॥]

अट्ठक्कु(क्ख)राइं पढमे बारह बीअंमि सोरहं तइए ।
वीस चउत्थे पाए पअचउरुद्धं इमं भणिअं ॥ ११ ॥

[अष्टाक्षराणि प्रथमे द्वादश द्वितीये षोडश तृतीये ।
विंशतिश्चतुर्थे पादे पदचतुरूर्ध्वमिदं भणितम् ॥ ११ ॥]

पअचउरुद्धं ललहसहावस्स [पदचतुरूर्ध्वं ललितस्वभावस्य] ।

संपुण्णचंदवअणा । विणिद्दणीलुप्पललोललोअणा ॥
जस्स थोरथणिआ धणिआ छंदाणुवत्तिणी ।
अ[5]च्छउ जत्थ तत्थ सलहं(हलं)चिअ तस्स णवरि जीविअं ॥ ११·१ ॥

[संपूर्णचन्द्रवदना । विनिद्रनीलोत्पललोललोचना ॥
यस्य स्थूलस्तनी गृहिणी छन्दानुवर्तिनी ।
अस्तु यत्र तत्र सफलमेव तस्य केवलं जीवितम् ॥ ११·१ ॥]

सव्वाइं उज्जुआइं दो दो वंकाइं जत्थ पमुहम्मि ।
एसो प[6]च्छावीडू; आवीडू जस्स णिहणम्मि ॥ १२ ॥

१ सागरादाद्यचतुष्टयाल्लत्रयं भवति. २ सैतव. ३ विपुलायाः. ४ परिपाट्या परंपरया. ५ आस्ताम्. ६ पथ्यापीडः.

[सर्वाणि ऋजुकानि द्वे द्वे वक्रे यत्र प्रमुखे।
एष पथ्यापीडः आपीडो यस्य निधने ॥ १२ ॥]

पच्छावीडू ल्लअस्स [पथ्यापीडः लल्लकस्य]।

एण्हिं तइ मह कअ-। माअड्ढिअतरुणिमणपसर ॥
अंगे विरइअरइसुहमसरिसगुण।
दुक्खं पिअ दरसिअवहुविहललिअमणिअरव ॥ १२·१॥

[इदानीं त्वया मम कृतं। आकृष्टतरुणीमनःप्रसर ॥
अङ्गे विरचितरतिसुखं असदृशगुण।
दुःखं प्रिय दर्शितबहुविधललितमणितरव ॥ १२·१ ॥]

आवीडू तस्सेअ [आपीडः तस्यैव]।

सहि रइसुहसारो। सअलभुअणकअपरिओसो ॥
दरसिअवहुविहतरुणिहिअअराओ।
सहइ मह पअडविविहगुणसअसुहअ कंतो ॥ १२·२ ॥

[सखि रतिसुखसारः। सकलभुवनकृतपरितोषः ॥
दर्शितबहुविधतरुणीहृदयरागः।
शोभते मम प्रकटविविधगुणशतसुभगः कान्तः ॥ १२·२ ॥]

पढमो[१] वीएण समं पण्हट्टइ मंजरी एसा।
तइएण समं लवली परेण सह अमअधारेत्ति ॥ १३ ॥

[प्रथमो द्वितीयेन समः परिवर्त्यते (?) मञ्जरी एषा।
तृतीयेन समः लवली; परेण सह अमृतधारा इति ॥ १३ ॥]

मंजरी अंगारगणस्स [मञ्जरी अङ्गारगणस्य]।

फलिणिकुसुमवररअगोरे। घ(ध)णथणहरवट्टे ॥
उअह घडिअपिअअमणहवअमग्गो।
लहइ कणअकलसठविअणवकिसलअसोहं ॥ १३·१ ॥

[प्रियंगु[२]-कुसुमवररजोगौरे। गृहिणीस्तनभरपट्टे ॥
पश्यत घटितप्रियतमनखपदमार्गः।
लभते कनककलशस्थापितनवकिसलयशोभाम् ॥ १३·१ ॥]

लवली सुद्धसहावस्स [लवली शुद्धस्वभावस्य]।

धवलकमलपरिमललुद्धा। रुणरुणिअजणिअजणमणपरिओसा ॥
कुसुमरअविलित्ता। भण कमिह ण हरइ सरअपमुइअभसलाली ॥ १३·२ ॥

[धवलकमलपरिमललुब्धा। रुणरुणितजनितजनमनःपरितोषा।
कुसुमरजोविलिप्ता। भण कमिह न हरति शरत्प्रमुदितभ्रमरालिः ॥ १३·२ ॥]

१ आपीड एव यत्र प्रथमः पादः द्वितीयेन सह प्रवर्तते. २ प्रियंगुः.

अमअधारा तस्सेअ [अमृतधारा तस्यैव] ।

मणमणिअकणअरसणाणं । सललिअथरहरिअथणअजुअलाणं ॥
मुणिमवि हरइ उअ तह कह कह वि तरुणीणं ।
विसमरअविलासो ॥ १३·३ ॥

[मणमणितकनकरशनानां । सललितकम्पितस्तनयुगलानाम् ।
मुनिमपि हरति पश्य तथा कथंकथमपि तरुणीनां । विषमरतविलासः ॥ १३·३ ॥]

पंचंससारहूए वहु[ल]त्थे लक्खलक्खणविसुद्धे ।
एत्थ सअंभुच्छंदे पाउअसारो परिसमत्तो ॥ १४ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयंभूच्छन्दसि प्राकृतसारः परिसमाप्तः ॥ १४ ॥]

४ उत्साहादीनि ।

जो पाउअस्स सारो तस्स मए लक्खलक्खणं सिट्ठं ।
एत्ताहे अवहंसे साहिज्जंतं णिसामेह ॥ १ ॥

इहिआरा बिंदुजुआ पआवसाणम्मि[1] जह हुवंति लहू ।
तह कत्थवि छंदवसा काअव्वा उहुहआरा वि ॥ २ ॥

[यः प्राकृतस्य सारः तस्य मया लक्ष्यलक्षणं शिष्टम् ।
अधुना अपभ्रंशे कथ्यमानं निशामयत ॥ १ ॥

इहि-कारा बिन्दुयुताः पदावसाने यथा भवन्ति लघवः ।
तथा कुत्रापि छन्दोवशात् कर्तव्या उहुह-कारा अपि ॥ २ ॥]

उआरो बिंदुजुओ पआवसाणम्मि लहू। चउमुहस्स जहा—[उकारो बिन्दुयुतः पदावसाने लघुः । चतुर्मुखस्य यथा—]

हउँ अज्जुणु तुम्ह एउ रणु ॥ २·१ ॥

[अहमर्जुनो, यूयम्, एतद्रणम् ॥ २·१ ॥]

हुआरो तस्सेअ [हुकारः तस्यैव] ।

को महुँ जीअंतहुँ णेइ धणु ॥ २·२ ॥

[को मम जीवतो नयति धनुः ॥ २·२ ॥]

हआरो तस्सेअ [हकारः तस्यैव] ।

णिअणामपआसहं । सुरहं सआसहं ॥ २·३ ॥

[निजनामप्रकाशानाम् । सुराणां सकाशानाम् ॥ २·३ ॥]

विण्णिवि एओ सुद्धा पआवसाणम्मि जह हुवंति लहू ।
आईमज्झंते वा वंजणमिस्सा तह च्चेअ ॥ ३ ॥

[द्वावपि ए-ओ शुद्धौ पदावसाने यथा भवतः लघू ।
आदिमध्यान्तेषु वा व्यञ्जनमिश्रौ तथा चैव ॥ ३ ॥

जॆ तॆ कॆ वि पुत्तिऍ दॆंति पइं । तेहिँ[2] करेज्जसु रज्ज ॥
जॊ सॊ कॊवि सुहउ वि ढेण्ढणओ ।
तहॊ सिरॆ णिवडउ वज्ज ॥ ३·१ ॥

[ये ते केपि पुत्रिके ददति तुभ्यं । तैः कुरुष्व राज्यम् ॥
योसौ कोपि सुभगोपि शून्यः । तस्य शिरसि निपततु वज्रः ॥ ३·१ ॥

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१ पदावसाने. २ हिं at the end of a word is usually short, except at the end of a Pāda. It is not shown as short here and elsewhere in this book.

छच्चा उरगा दुवासला तइअपंचमत्ति ।
कइणो उच्छाहलक्खणं एरिसं भणंति ॥ ४ ॥

[षट् चतुर्मात्राः उदर-गौ द्विपार्श्वलौ तृतीयपञ्चमाविति ।
कवयः उत्साहलक्षणमीदृशं भणन्ति ॥ ४ ॥]

उच्छाहो धुत्तस्स [उत्साहो धूर्तस्य]।

समुहे तमहारि वीर सरवम्मिअंगवंग
पहरंति सरोसरहसउच्छलिअउत्तमंग ।
उत्थल्लिअमंडलग्गपुणरुत्तदिण्णघाअ
जे ते मरणेक्कचित्त सुमरंत पहुप्पसाअ ॥ ४·१ ॥

[संमुखे...वीराः शरवर्मिताङ्गोपाङ्गाः
प्रहरन्ति सरोषसरभसोच्छलितोत्तमाङ्गाः ।
उच्छलितमण्डलाग्रपुनरुक्तदत्तघाताः
ये ते मरणैकचित्ताः स्मृत्वा प्रभुप्रसादम् ॥ ४·१ ॥]

चोद्दहपढमतइअ[च]रणे । बारह बीअचउत्थे ॥
दुवह[अ]लक्खण एत्तलउ । होइ अवहंससत्थे ॥ ५ ॥

[चतुर्दश प्रथमतृतीयचरणयोः । द्वादश द्वितीयचतुर्थयोः ॥
द्विपथकलक्षणमेतावन्मात्रं । भवति अपभ्रंशशास्त्रे ॥ ५ ॥]

दुवहउ जहा [द्विपथको यथा]।

अम्मिअ करह दुसीलअउ । णीरिउ किंपि ण खाइ ॥
का वि मरुत्थलवेल्लिलिअ । तें हो कारणें विद्दाइ ॥ ५·१ ॥

[अम्ब ! करभो दुःशीलकः । दत्तं किमपि न खादति ॥
कापि मरुस्थलवल्लरिका । तस्याः कारणे विषीदति ॥ ५·१ ॥]

तहा अ माउरदेवस्स [तथा च मातृदेवस्य]।

लद्धउ मित्त भण(म)न्तेण । रअणाअ[रु] चंदेण ॥
जो सि(झि)ज्जंते सि(झि)ज्जइ वि । तह भरइ भरंतेण ॥ ५·२ ॥

[लब्धं मित्रं भ्रमता । रत्नाकरश्चन्द्रेण ॥
यः क्षीयमाणे क्षीयतेपि । तथा भ्रियते भ्रियमाणेन ॥ ५·२ ॥]

तेरह पढमतइअपए । बारह बीअचउत्थे ॥
उवदुवहअलक्खणमिणं । होइ अवहंससत्थे ॥ ६ ॥

[त्रयोदश प्रथमतृतीयपादयोः । द्वादश द्वितीयचतुर्थयोः ॥
उपदोहकलक्षणमिदं । भवति अपभ्रंशशास्त्रे ॥ ६ ॥]

उव्वदुवहअं धणदेवस्स [उपदोहकं धनदेवस्य]।

वच्चु(व्वु)रवणसंतोसिआ। सुह अच्छंत थलीहिँ॥
दक्खारसु चक्खाविआ। कहिँ पाडिअउ थलीहिँ॥ ६·१॥

[बन्धुर-वनसंतोषिताः। सुखं तिष्ठन्तः स्थलीषु॥
द्राक्षारसं स्वादिताः। कुत्र ×××××××॥ ६·१॥]

बारह विसमे चलणे। चोद्दह पुण सेसएँ होंति।
जाणिज्जुह एरिसअं। अवदुवह[अ]स्स लक्खणत्ति॥ ७॥

[द्वादश विषमचरणयोः। चतुर्दश पुनः शेषयोः भवन्ति।
ज्ञायतामेतादृशं। अवदोहकस्य लक्षणमिति॥ ७॥]

अवदुवहउ अज्जदेवस्स [अवदोहकः आर्यदेवस्य]।

काइँ करउँ हउँ माए। पिउ ण गणइ लग्गी पाए॥
मण्णु धरंतेहोँ जाइ। कढिण उत्तरंग भणाइ॥ ७·१॥

[किं करोम्यहं मातः। प्रियो न गणयति लग्नां पादे॥
मन्युं धारयन्त्यां याति। कठिना उत्तरंगा (इति) भणति॥ ७·१॥]

पंच चलणा सव्व मत्ताए। ति चआरा तत्थ समे।
पपचदा कमेणावसेसए॥
ण मुहलंतसमत्तगुरु। अपुरिमाण विसमाण तइअए॥ ८॥

[पञ्च चरणाः सर्वे मात्रायाः। त्रयश्चतुर्मात्रास्तत्र समयोः।
पञ्चमात्र-पञ्चमात्र-चतुर्मात्र-द्विमात्राः क्रमेणावशेषेषु।
न मुख-अन्त-समस्तगुरुः। अप्रथम-विषमयोः तृतीये॥ ८॥

मत्ता छइल्लाण [मात्रा छइल्लस्य]।

मित्तु मक्कडु सत्तु दहवअणु। रअ[णाअ]रु दुप्पगमु।
सो वि वंधु(बद्धु) पाहाणखंडहिँ॥
जह रामहो तह णर[हो]। होइँ लच्छि ववसाअवंतहो॥ ८·१॥

[मित्रं मर्कटः शत्रुर्दशवदनः। रत्नाकरो दुष्प्रगमः॥
सोपि बद्धः पाषाणखण्डैः।
यथा रामस्य तथा नरस्य। लक्ष्मीर्भवति व्यवसायवतः॥ ८·१॥]

पाएँ बीअएँ अहव चउत्थए। पढमं चिअ पआरगणु।
जीएँ होइ सा मत्तवालिआ॥
तइअएँ तिअलंसगएँ। णिवडअम्मि किर मत्ता(त्त)महुअरी॥ ९॥

[पादे द्वितीये अथवा चतुर्थे । प्रथममेव पञ्चमात्रगणः ।
यस्या भवति सा मत्तबालिका ।
तृतीये त्रिमात्रके । निपतिते किल मत्तमधुकरी ॥ ९ ॥]

बीअचलणे मत्तबालिआ गोइंदस्स [द्वितीयचरणे मत्तबालिका गोविन्दस्य] ।

कमलकुमुअह एक्क उप्पत्ति । ससि तो वि कुमुआअरह ।
देइ सोक्ख कमलह दिवाअरु ॥
पाविज्जइ अवस फलु । जेण जस्स पासे ठवेइउ ॥ ९·१ ॥

[कमलकुमुदयोरेका उत्पत्तिः । शशी तदपि कुमुदाकरस्य ।
ददाति सौख्यं । कमलस्य दिवाकरः ।
प्राप्यते अवश्यं फलं । येन यस्य पार्श्वे स्थापितम् ॥ ९·१ ॥]

चउत्थचलणे मत्तबालिआ सुद्धसीलस्स [चतुर्थचरणे मत्तबालिका शुद्धशीलस्य] ।

पहु सकद्दमु णहु सकोअ[ण्डु] । महि सरस सलिल सरस ।
सरव मेह दिसि वहल विज्जुल ॥
पहिअअणमणमोहअरु ॥ स(ण)वरि चारु पाउसु विअंभिउ ॥ ९·२ ॥

[पन्था सकर्दमो नभः सकोदण्डं । मही सरसा सलिलं सरसं ।
सरवाः मेघाः दिशि वहला विद्युत् ।
पथिकजनमनोमोहकरा । केवलं चारुः प्रावृड् विजृम्भिता ॥ ९·२ ॥]

उहअचरणे मत्तबालिआ गोइंदस्स [उभचरणयोः मत्तबालिका गोविन्दस्य] ।

पिउपरोक्खहिं भुजग चमकंति । चंदेण उज्झोलअ किउ ।
ठिउ णिअत्त तत्थु जेम जाणिउ ॥
कज्ज णिप्पच्छिम उअह । कज्जआलेँ लोअहिं मुणिज्जइ ॥ ९·३ ॥

[प्रियपरोक्षे भुजंगाः उदयन्ति । चन्द्रेण उद्योतः कृतः ।
स्थितः निवृत्तः तत्र जाने ज्ञातः । कार्यं निष्पश्चिमं पश्यत ।
कार्यकाले लोकैर्ज्ञायते ॥ ९.३ ॥

बीअचलणे तइए तिअलंसए मत्तमहुअरी । जहा—[द्वितीयचरणे तृतीये त्रिमात्रके मत्तमधुकरी । यथा—]

रत्ति सोक्खइँ देइ मिहुणाण । जइ एम तोॅ वप्पुडा ।
चक्कवाउ किमु तहिँ विओइउ ॥
पुव्वकिअउ परिणमइ । कोवि कस्स देअउ ण लेअउ ॥ ९·४ ॥

[रात्रिः सौख्यं ददाति मिथुनानां । यद्येवं तर्हि वराकः ।
चक्रवाकः किमु तत्र वियोजितः ।?
पूर्वकृतं परिणमति । कोपि कस्य [न] ददातु न गृह्णातु ॥ ९·४ ॥]

उहअचलणमत्तमहुअरी गोइंदस्स । जहा—[उभयचरणमत्तमधुकरी गोविन्दस्य । यथा—]

ठामठामहिं घाससंतट्ठ । रत्ती(त्ति)हिं परिसंठिआ ।
रोमंथणवसचलिअगंडआ ॥
दीसंति(दीसइँ) धवलुज्जला । जोण्हाणिहाणाइँ व गोहणा ॥ ९·५ ॥

[स्थाने स्थाने ग्राससंस्तब्धानि । रात्र्यां परिसंस्थितानि ।
रोमन्थवशचलितगण्डानि ।
दृश्यन्ते धवलोज्ज्वलानि । ज्योत्स्नानिधानानीव गोधनानि ॥ ९·५ ॥]

तइअपंचमचलणपमुहम्मि । जइ दोवि चआरगणु ।
तो मत्तविलासिणी इमा ॥
अह तिण्णि पआरंसा । [जइ] तं भणंति किर मत्तकरिणिं ॥ १० ॥

[तृतीयपञ्चमचरणप्रमुखे । यदि द्वावपि चतुर्मात्रौ ।
ततः मत्तविलासिनी इयं ।
अथ त्रयः पञ्चमात्रांशाः । यदि तां भणन्ति किल मत्तकरिणीम् ॥ १० ॥]

मत्तविलासिणी गोइंदस्य [मत्तविलासिनी गोविन्दस्य] ।

एहु विसमउ सुट्ठु आएसु । पाणंतिउ माणुसहो ।
दिट्ठीविसु सप्पु कालिअउ ॥
कंसु वि मारेइ धुउ । कहिं गम्मउ काइँ किज्जउ ॥ १०·१ ॥

[एष विषमः सुष्ठु आदेशः । प्राणान्तिको मनुष्यस्य ।
दृष्टिविषः सर्पः कालियः ।
कंसोपि मारयति ध्रुवं । कुत्र गम्यते किं क्रियताम् ॥ १०·१ ॥]

मत्तकरिणी जहा तस्सेअ [मत्तकरिणी यथा तस्यैव] ।

सव्व गोविउ जइ वि जोएइ । हरि सुट्ठु वि आअरेण ।
देइ दिट्ठि जहिं कहिं वि राही ।
को सक्कइ संवरेवि । डड्ढणअण णेहें पलोट्ट[अ]उ ॥ १०·२ ॥

[सर्वाः गोपीः यद्यपि पश्यति । हरिः सुष्ठु अप्यादरेण ।
ददाति दृष्टिं यत्र कुत्रापि राधा ।
कः शक्नोति संवरीतुं । दग्धनयनं स्नेहेन प्रवृत्तम् ॥ १०·२ ॥]

जावि मिस्सा सव्वरूएहिं । सा भण्णइ बहुरूआ ।
अन्तअम्मि जइ तीएँ दुवहओ ॥
सुपसिद्धा णवचलणा । एहु वत्थु व(र)ट्ठो वि जाणइ ॥ ११ ॥

[यापि मिश्रा सर्वरूपैः । सा भण्यते बहुरूपा ।
अन्ते यदि तस्याः द्विपथकः ।
सुप्रसिद्धा नवचरणा । एषा वस्तुः रड्डापि ज्ञायते ॥ ११ ॥]

बहुरूआ तस्सेअ [बहुरूपा तस्यैव] ।

देइ पाली थणह पब्भारें । तोडिम्पिणु णलिणिदलु ।
हरिविओएं(एँ) संतावें तत्ती ॥
फलु अण्णहिं पाविउ । करो दइअ जं किंपि रुच्छ(च्च)इ ॥ ११·१ ॥

[ददाति गोपालिका स्तनयोः प्राग्भारे । छित्वा नलिनीदलं ।
हरिवियोगे संतापेन तप्ता । फलमन्यया प्राप्तं ।
करोतु दयितः यत् किमपि रोचते ॥ ११.१ ॥]

व(र)ड्डा जहा [रड्डा यथा]—

जेण जाएं रिउ ण कंपंति । सुअणा वि णंदंति णवि ।
दुज्जणा वि ण मुअंति चिंतए ॥
तें जाएं कमणु गुणु । वरकुमारिकण्णहल वंचिउ ॥
किं तणएँण तेण जाएण । पअपूरणपुरिसेण ॥
जासु ण कंदरि दरि विवर । भरि उव्वरिउ जसेण ॥ ११·२ ॥

[येन जातेन रिपवो न कम्पन्ते । सुजना अपि नन्दन्ति नैव ।
दुर्जना अपि न म्रियन्ते चिन्तया ।
तेन जातेन को गुणः । वरकुमारीकन्याफलं वञ्चितम् ।
किं तनयेन तेन जातेन । पदपूरणपुरुषेण ।
यस्य न कन्दरं दरीं विवरं । भृत्वा उर्वरितं यशसा ॥ ११·२ ॥]

तहा अ जिणआसस्स [तथा च जिनदासस्य] ।

दुःखु णासइ जिणुणुद्दाह । सइ वड्ढइ होइ जउ ।
भमइ कित्ति जअलच्छि ढुकइ ॥
रविकिरणहिं संतासिउ । तिमिर जेम पाउवि विणासइ ॥
दुग्गइगहणें भमंताह । जइ जिणचरणें ण होंत ॥
जगु अवलंवणें वज्जिअउ । सअल वि णवअं पभंतें ॥ ११·३ ॥

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१ Ms. reads संतासिअउ. २ Ms. reads भमंता जहइ जिणण चहण. ३ Ms. adds इच्छाइ.

[दुःखं नश्यत्येव... । सदा वर्धते भवति जयः ।
भ्रमति कीर्तिः जयलक्ष्मीः प्रवर्तते ॥
रविकिरणैः संत्रासितं । तिमिरमिव पापमपि नश्यति ॥
दुर्गतिगहने भ्रमतां । यदि जिनचरणौ न स्याताम् ।
जगदवलम्बनेन वर्जितं । सकलमपि...प्रभ्रान्तम् ॥ ११·३ ॥]

मत्ता समत्ता [मात्रा समाप्ता]।

अह वअणप्पअरणं [अथ वदनप्रकरणम्]।

छवरा अड्ढाइज्ज चआरा । वअणअस्स एरिसआ पाआ ।
तेण चउत्थेण उववअणअं । वअणअंतजमिआ अ मडिल्ला ॥
मडिल होइ विहिं जमउ णिवज्झइ ।
अहवा(व) चउंग(उण्ह) वि सो सस(स्व)ज्झइ ॥ १२ ॥

[षण्मात्रादयः अर्धतृतीयाः चतुर्मात्राः । वदनकस्य ईदृशाः पादाः ॥
त्रिमात्रेण चतुर्थेन उपवदनकं । वदनमन्तयमिता च मडिल्ला ॥
मडिला भवति द्वाभ्यां (यदि) यमकं निबध्यते।
अथवा चतुर्णामपि तत् संबध्यते ॥ १२ ॥]

उववअणअं छइल्लस्स [उपवदनकं छइल्लस्य]।

जीव तावहिं जाव जलु गंगहिं । चंदणु अगरु म फेडहिं अंगहिं ॥
घोडा वाहहिं वरअतुरंगइं । दारहिं रमहिं जे सुट्टु वि चंकइ(गइं)
॥ १२·१ ॥

[जीव तावद्यावज्जलं गङ्गायां । चन्दनमगुरुं मा त्यज अङ्गैः ।
अश्वं वाहय... । दाराभिः रमस्व ये सुष्ठु शोभनाः ॥ १२·१ ॥]

मडिल्ला विअड्ढस्स [मडिला विदग्धस्य]।

थिप्पइ कुट्टिज्जइ भट्टब्भड । तहिं परियंति जंति भट्टब्भड ॥
तं घरु पाहुणेहिं णिच्चाउलु । एंतहिं जंतहिं किउ णिच्चाउलु ॥ १२·२ ॥

[तिम्यते कुट्यते भ्रष्टाभ्रष्टं । तदा पर्यायान्ति यान्ति भट्टाः भटाः ।
तद्गृहं प्राघूर्णिकैः नित्याकुलं । आयद्भिर्गच्छद्भिः कृतं निस्तन्दुलम् ॥ १२·२ ॥]

मडिल्ला चउपअजम(मि)आ अडिल्ला जहा [अडिला चतुष्पादयमिता अडिला यथा]—

अणिउलक(तउ)ज्जलेहिं सा दंतहिं । पाअहिं णेउरेहिं सादंतहिं ।
बाहँ वलुज्जा(लग्गा) जसु गयदन्तहिं । सा सेविज्जइ कह
गयदन्तहिं ॥ १२·३ ॥

[अतिमुक्तोज्ज्वलैः सा दन्तैः । पादाभ्यां नूपुराभ्यां शब्दायमानाभ्याम् ।
बाहू अवलग्नौ यस्या गजदन्ताभ्यां । सा सेव्यते कथं गतदन्तैः ॥ १२·३ ॥]

उच्छाहो च्चिअ अत्थे लग्गा परि पाइमेण वंधेण ।
जं जं पढंति लोए तं तं भण वअणअं सव्वं ॥ १३ ॥

[× × × × × × × ।
यद्यत्पठन्ति लोके तत्तद्भण वदनकं सर्वम् ॥ १३ ॥]

उच्छाहाण अ अत्थम्मि । दुवहअलक्खणअम्मि ।
एह पहेली सुंदरिआ । होइ अवहंस[अ]म्मि ॥ १४ ॥

[उत्साहानां चार्थे । द्विपथकलक्षणे ।
इयं प्रहेलिका सुन्दरी । भवत्यपभ्रंशे ॥ १४ ॥]

सुण्णाइं अक्खराइं णाणाछंदेसु जत्थ वज्झंति ।
हिअए वि वसइ अत्थो हिआलिआ भण्णए एसा ॥ १५ ॥

[शून्यान्यक्षराणि नानाछन्दःसु यत्र वध्यन्ते ।
हृदयेऽपि वसत्यर्थो हृदयालिका भण्यते एषा ॥ १५ ॥]

धवलणिहेण अ पुरिसो वण्णिज्जइ जेण तेण सा धवला ॥
धवलो वि होइ तिविहो अट्ठपओ छप्पओ चउप्पाओ ॥ १६ ॥

[धवलमिषेण च पुरुषो वर्ण्यते येन तेन सा धवला ।
धवलोऽपि भवति त्रिविधोऽष्टपदः षट्पदश्चतुष्पादः ॥ १६ ॥]

आहुट्ठाइतइअचलणे । वीअचउत्थे तिण्णि ।
चगणा पंचमसत्तमए । एक्ककलोणा तिण्णि ॥
जह वीअचउत्थए । तह छट्ठमए पाए ।
ता अड्ढाइज्जए । धवले अट्ठवए ॥ १७ ॥

[अर्धचतुर्थाः आदितृतीयचरणयोः । द्वितीयचतुर्थयोः त्रयः ।
चगणाः पञ्चमसप्तमयोः । एककलोनास्त्रयः ॥
यथा द्वितीयचतुर्थयोः । तथा षष्ठे पादे ॥
ततः अर्धतृतीयाः । धवले अष्टमे ॥ १७ ॥]

पढमचउत्थे तिण्णि छआरआ । दो छा पंचमवीए ॥
होंति दोण्णि छआरआ तस्सिं । अवरे चे पे पवरे ॥
तं सुइसुहजणणं जं । तं छप्पअस्स लक्खणअं ॥ १८ ॥

[प्रथमचतुर्थयोस्त्रयः षण्मात्राः । द्वौ षण्मात्रौ पञ्चमद्वितीययोः ।
भवतो द्वौ षण्मात्रौ तस्मिन् । अपरे चे पे प्रवरे ।
तच्छ्रुतिसुखजननं यत् । तच्छट्पदस्य लक्षणम् ॥ १८ ॥]

छचता पढ्मतइअए। छचआरा अवरे।
संभवंति जइ लक्खणं। धवले चउत्थवए ॥ १९ ॥

[षण्मात्र-चतुर्मात्रत्रिमात्रा प्रथमतृतीययोः। षण्मात्रचतुर्मात्रौ अपरयोः।
संभवन्ति यदि लक्षणं। धवले चतुष्पदे ॥ १९ ॥]

पढमती(वी)अचलणे छवरा। बेण्णि चआरा चा पंच ॥
चउ ता(पा)वा तइअम्मि चउत्थए पाए।
तं मंगलछंदं जाण मंगलत्थे ॥ २० ॥

[प्रथमद्वितीयचरणयोः षण्मात्रप्रमुखाः। द्वौ चतुर्मात्रौ; चतुर्मात्राः पञ्च।
चत्वारः पञ्चमात्रा वा तृतीये चतुर्थे पादे। तन्मङ्गलच्छन्दः जानीहि मङ्गलार्थे ॥२०॥]

जं उच्छाहेण होइ उच्छाहमंगलं तं [यदुत्साहेन भवत्युत्साहमङ्गलं तत्]।

उच्छाहलक्खणं जहा [उत्साहलक्षणं यथा]—

छच्चा उरदा(गा) दुवासला तइअपंचमत्ति (४·४)।

[षट् चतुर्मात्राः उदरगौ द्विपार्श्वलौ तृतीयपञ्चमौ इति।]

जं हेलाइविरइअं हेलामंगलं तं [यद्धेलाविरचितं हेलामङ्गलं तत्]।

छो चउ चा समेसु उरदेसु तत्थ हेला।

[षण्मात्रः चत्वारश्चतुर्मात्राः समेषु उदरद्विमात्रेषु तत्र हेला।]

वअणमंगलअंति वअणेण [वदनमङ्गलमिति वदनेन]।

छवरा अड्ढाइज्ज चआरा। वअण[अ]स्स एरिसआ पाआ॥ (४·१२)

[षण्मात्रप्रमुखाः अर्धतृतीयाः चतुर्मात्राः। वदनकस्य ईदृशाः पादाः॥]

इअ धवलमंगलाइं जेहिं चिअ लक्खणेहिं वज्झंति।
ताइं चिअ णामाइं भणिआइं छंदइत्तेहिं ॥ २१ ॥

[इति धवलमङ्गलानि यैरेव लक्षणैर्बध्यन्ते।
तान्येव नामानि भणितानि छन्दोविद्भिः ॥ २१ ॥]

पंचंससारहूए वहु[ल]त्थे लक्खलक्खणविसुद्धे।
एत्थ सअंभुच्छंदे उच्छाहाई परिसमत्ता ॥ २२ ॥

[पञ्चांशसारभूते वहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयंभूच्छन्दसि उत्साहादीनि परिसमाप्तानि ॥ २२ ॥]

१ In the ms. the word जइ occurs after धवले.

५. षट्पदजातिः ।

जं गिज्जइ पुव्वद्धे पुणो पुणो सव्वकव्ववंधेसु ।
ध्रुवअत्ति तमिह तिविहं छप्पाअचउप्पअं दुवअं ॥ १ ॥

[यद्गीयते पूर्वार्धे पुनः पुनः सर्वकाव्यवन्धेषु ।
ध्रुवकमिति तदिह त्रिविधं षट्पादं चतुष्पदं द्विपदम् ॥ १ ॥]

गुरुओ च्चिअ एक्कलहू विरामविसअम्मि विसमसंखाए ।
जमललहू लहुओ च्चिअ समसंखासंठिओ होइ ॥ २ ॥

[गुरुरेव एको लघुः विरामविषये विषमसंख्यायाम् ।
यमलौ लघू लघुरेव समसंख्यासंस्थितो भवति ॥ २ ॥]

पढमे परे । चउपंचमे । सत्तकलाओं जइ ।
दस से(से)सए । तं छंदए । छप्पअत्ति हुवइ ॥ ३ ॥

[प्रथमे परे । चतुर्थपञ्चमयोः । सप्त कलाः यदि ॥
दश शेषयोः । तच्छन्दसि । षट्पदमिति भवति ॥ ३ ॥]

तइअपए । तह छट्ठए । एक्ककलुत्तरिअआ ॥
सत्तारह । अवसाणिआ । छप्पअजाई इमा ॥ ४ ॥

[तृतीये पदे । तथा षष्ठे । एककलोत्तरिकाः ।
सप्तदश- । अवसानिकाः । षट्पदजातय इमाः ॥ ४ ॥]

एत्थ चउत्थं जहा [अत्र चतुर्थं यथा]—

ग(इ)अ चिंधइं । जसु सिद्धइं । परसमाणु जसु अप्पओ ॥
पहु एक्कहो । तइलोक्कहो । सोज्ज देव परमप्पओ ॥ ४.१ ॥

[इति चिह्नानि । यस्य सिद्धानि । परसमानो यस्य आत्मा ।
प्रभुरेकस्य । त्रैलोक्यस्य । स एव देवः परमात्मा ॥ ४·१ ॥]

पढमचउत्थे । पंचमबीए । जइ अट्ठकलाओं होंति ॥
सेसे पाए । छप्पअजाई । उवजाई तं भणंति ॥ ५ ॥

[प्रथमचतुर्थयोः । पञ्चमद्वितीययोः । यदि अष्ट कला भवन्ति ।
शेषयोः पादयोः । षट्पदजातिः । उपजातिं तां भणन्ति ॥ ५ ॥]

जहा [यथा]—

हिमरुचिरर्कति । चन्दनमनलति । मित्राण्यपि रिपवन्ति ॥
वक्रे वेधसि । विकले चेतसि । विपरीतानि भवन्ति ॥ ५.१ ॥

पढमचउत्थए। पंचमवीअए। जइ णव मत्ताओ होंति ॥
सेसे पाअए। तं चिअ लक्खणं। अवजाइं तं भणंति ॥ ६ ॥

[प्रथमचतुर्थयोः। पञ्चमद्वितीययोः। यदि नव मात्रा भवन्ति।
शेषयोः पादयोः। तदेव लक्षणं। अवजातिं तां भणन्ति ॥ ६ ॥]

छट्टा अवजाई जहा [षष्ठा अवजातिर्यथा]—

कह वि सरुहिरइं। दिट्ठइं णहव(र)वइं। थणसिहरोपरि सुपउत्ताइं।
वेग्गें वलग्गहो। मअणतुरंगहो। णं पइ छुडुछुडु दुक्खत्ताइं ॥ ६·१ ॥

[कस्या अपि सरुधिराणि। दृष्टानि नखपदानि। स्तनशिखरोपरि सुप्रयुक्तानि।
वेगेन आरूढस्य। मदनतुरंगस्य। ननु पदानि क्रमेण दुःक्षतानि ॥ ६·१ ॥]

इअ तिण्णि वि जाईओ दहाइसत्तारहावसाणाओ।
अ(स)त्ताइणवंताओ हुवंति अट्ठट्ठभेदाओ ॥ ७ ॥

[इति तिस्रोऽपि जातयः दशादिसप्तदशावसानाः।
सप्तादि-नवान्ताः भवन्ति अष्टाष्टभेदाः ॥ ७ ॥]

पंचंससारहूए वहुलत्थे लक्खलक्खणविसुद्धे।
एत्थ सअंभुच्छंदे छप्पअजाई परिसमत्ता ॥ ८ ॥

[पञ्चांशसारभूते वहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयंभूच्छन्दसि षट्पदजातयः परिसमाप्ताः ॥ ८ ॥]

६ चतुष्पदीद्विपद्यः ।

तत्थ चउप्पअजाई तिपआरा अंतरद्ध[सव्व]समा ।
अन्तरसमाए भेए साहिज्जंते णिसामेह ॥ १ ॥

[तत्र चतुष्पदजातिः त्रिप्रकारा अन्तर-अर्ध-सर्व-समा ।
अन्तरसमायाः भेदान् कथ्यमानान् शृणुत ॥ १ ॥]

सत्त विसमे । जइ अट्ठ समे ॥
लक्खणमिणं । चंपअकुसुमे ॥ २ ॥

[सप्त विषमयोः । यदि अष्ट समयोः ।
लक्षणमिदं । चम्पककुसुमे ॥ २ ॥]

अट्ठहिं विसमा । सत्तहिं समा ।
भण्णइ एसा । सुमणोप(र)मा ॥ ३ ॥

[अष्टभिर्विषमौ । सप्तभिः समौ ।
भण्यते एषा । सुमनोप(र)मा ॥ ३ ॥]

णवमत्तअंति । विसमद्दअं ।
इह तं पंकअं । सत्ता जुअं ॥ ४ ॥

[नवमात्रकमिति । विषमद्वयम् ।
इह तत्पङ्कजं । सप्त युगम् ॥ ४ ॥]

सत्ता(त्त) अजुए । णवमत्तं जुए ॥
लक्खणमिणं । किर सामुद्दए ॥ ५ ॥

[सप्त अयुगयोः । नव मात्रा युगयोः ।
लक्षणमिदं । किल सामुद्रके ॥ ५ ॥]

दस विसमे चलणे । सत्तावरे ॥
अड्ढाइज्जगणो । तो कुंजरे ॥ ६ ॥

[दश विषमयोश्चरणयोः । सप्तापरयोः ।
अर्धतृतीयगणः । ततः कुञ्जरे ॥ ६ ॥]

सत्त विसमे । दस अवरे चलणे ॥
तं चउपअं । वम्हणंति भणंति ॥ ७ ॥

[सप्त विषमयोः । दशापरयोश्चरणयोः ।
तां चतुष्पदीं । मल्हणमिति भणन्ति ॥ ७ ॥]

सत्ता(त्त) अजुए । एआरह मे(से)सए ॥
लक्खणमिणं । किर सुहअविलासए ॥ ८ ॥

[सप्त विषमयोः । एकादश शेषयोः ॥
लक्षणमिदं । किल सुभगविलासके ॥ ८ ॥]

विसमे एआरह । सत्तावरे ॥
तं जाणह लक्खणं । मअणाउरे ॥ ९ ॥

[विषमयोरेकादश । सप्त अपरयोः ।
तज्जानीत लक्षणं । मदनातुरे ॥ ९ ॥]

सत्ता(त्त) अजुए । वारह वीअचउत्थे ॥
तं केसरं । होइ अवहंस[स]त्थे ॥ १० ॥

[सप्तायुगयोः । द्वादश द्वितीयचतुर्थयोः ।
तत्केसरं । भवति अपभ्रंशशास्त्रे ॥ १० ॥]

जहा [यथा]—

विरहग्गिणो । जलइ जलद्दजलम्मि ॥
जं आलिंगि । अम्मि तहि माणसंपि ॥ १०·१ ॥

[विरहाग्निः । ज्वलति जलाद्राजले ।
यदालिङ्ग्य । अम्ब तदा मानसमपि ॥ १०·१ ॥]

वारह पढुमतइअए । सत्तावरे ॥
होइ भमररिंछोली । किर एरिसी ॥ ११ ॥

[द्वादश प्रथमतृतीययोः । सप्तापरयोः ।
भवति भ्रमरपङ्क्तिः । किल ईदृशी ॥ ११ ॥]

तेरह पढुमतइ(ई)अए । सेसे गिरी ॥
सा भण्णइ(ई)चउप्पआ । पंकअसिरी ॥ १२ ॥

[त्रयोदश प्रथमतृतीययोः । शेषयोः गिरयः ।
सा भण्यते चतुष्पदी । पङ्कजश्रीः ॥ १२ ॥]

सत्ता(त्त) अजुए । तेरह वीअचउत्थए ॥
लक्खणमिणं । जाणह रावणहत्थए ॥ १३ ॥

[सप्तायुगयोः । त्रयोदश द्वितीयचतुर्थयोः ।
लक्षणमिदं । जानीत रावणहस्तके ॥ १३ ॥]

जहा [यथा]—

पिअविरहिओ। कण्णतालहअमहुअरो ॥
दुब्भंतओ। भमइ वणे वणकुंजरो ॥ १३·१ ॥
[प्रियाविरहितः। कर्णतालहतमधुकरः।
दुर्भ्रान्तः। भ्रमति वने वनकुञ्जरः ॥ १३·१ ॥]

चोद्दह पढुमतइअचलणे। अवरे मुणी ॥
छंदअम्मि कोड्डावणिआ। सा किंकिणी ॥ १४ ॥
[चतुर्दश प्रथमतृतीयचरणयोः। अपरयोर्मुनयः।
छन्दसि कौतुकावहा। सा किङ्किणी ॥ १४ ॥]

सत्ता(त्त) अजुए। चोद्दह बीअचरमचलणे ॥
इणमेरिसे। सीहविअंतिअत्ति पभणे ॥ १५ ॥
[सप्त अयुगे। चतुर्दश द्वितीयचरमचरणयोः ॥
इदमीदृशे। सिंहविक्रान्तिकेति प्रभणेत् ॥ १५ ॥]

जहा [यथा]—

वरि घल्लिउं। अप्पउं कक्करमालिहिं ॥
ण उ कलहउ। लोअह छंदेणालिहिं ॥ १५·१ ॥
[वरमावृतः। आत्मा कर्करमालाभिः।
न तु कलहः लोकस्य छन्देन सखीभिः ॥ १५·१ ॥]

पण्णारह विसमे तवसिणा। अवसेसए ॥
कुंकुमलआ इमा भण्णए। छंदे सआ ॥ १६ ॥
[पञ्चदश विषमयोः तपस्विनः। अवशेषयोः।
कुङ्कुमलता इयं भण्यते। छन्दसि सदा ॥ १६ ॥]

सत्तासमे। पण्णारह बीअचउत्थए ॥
इअ छंदए। मअरंदिअत्ति सा भण्णए ॥ १७ ॥
[सप्त असमयोः। पञ्चदश द्वितीयचतुर्थयोः।
इति छन्दसि। मकरन्दिकेति सा भण्यते ॥ १७ ॥]

जहा [यथा]—

णिसिआगमे। णिअसहअरिविरहवसंगओ ॥
धुअवक्खओ। कमलाअरे भमइ रहंगओ ॥ १७·१ ॥
[निशागमे। निजसहचरीविरहवशं गतः।
धुतपक्षकः। कमलाकरे भ्रमति रथाङ्गः ॥ १७·१ ॥]

सोडह पढ्मतइअअपाअए। सत्तंतरे ॥
एअं लक्खणं समुद्दिट्ठं। ससिसेहरे ॥ १८ ॥

[षोडश प्रथमतृतीयपादयोः। सप्त अन्तरे।
एतल्लक्षणं समुद्दिष्टं। शशिशेखरे ॥ १८ ॥]

सत्ता(त्त) असमे। सोलह बीअचउत्थे होंति ॥
तं तारिसं। जाणह महुअरविलसिअअंति ॥ १९ ॥

[सप्त असमयोः। षोडश द्वितीयचतुर्थयोर्भवन्ति।
तत्तादृशं। जानीत मधुकरविलसितमिति ॥ १९ ॥]

जहा [यथा]—

णवफग्गुणे। गिरिसिहरोवरि फुल्लपलासु ॥
को डड्ढु से। को ण डड्ढु जोअइ व हुआसु ॥ १९·१ ॥

[नवफाल्गुने। गिरिशिखरोपरि पुष्पितपलाशः।
को दग्धो मया। को न दग्धः पश्यतीव हुताशः ॥ १९·१ ॥]

सत्तारह पढ्मतइ(ई) अअस्मि। सत्तावरे ॥
तं लक्खणअंति चउप्पअस्मि। कदंबसिरे ॥ २० ॥

[सप्तदश प्रथमतृतीययोः। सप्तापरयोः।
तल्लक्षणकमिति चतुष्पदे। कदम्बशिरसि ॥ २० ॥]

सत्ताजुए। सत्तारह बीअचउत्थें पाए ॥
तं लक्खणं। इअ चंपअकुसुमार(व)त्तअस्मि ॥ २१ ॥

[सप्त अयुगे। सप्तदश द्वितीयचतुर्थयोः पादयोः।
तल्लक्षणं। इति चम्पककुसुमावर्ते ॥ २१ ॥]

जहा [यथा]—

पिअप(व)त्तअं। मित्तअरालिंगणसुहपत्तअं ॥
किं कमलअं। विसहइ बहुसुहं व मुक्कमलअं ॥ २१·१ ॥

[प्रियावक्त्रं। मित्रकरालिङ्गनसुखप्राप्तम्।
किं कमलं। विकसति बहुसुखमिव मुक्तमलम् ॥ २१·१ ॥]

इअ सत्तअले पाए चतपदआरेहिं दुविहभंगिल्ले ॥
उत्तरचलणविभिण्णे × × वीसहं लक्खणं एअं ॥ २२ ॥

[इति सप्तकले पादे चतपदकारैः द्विविधभङ्गियुते।
उत्तरचरणविभिन्ने × × विंशतेर्लक्षणमेतत् ॥ २२ ॥]

अट्ठहिं विसमा। णवहिं समा तहा ॥
चउपअलक्खणे । मणिरअणप्पहा ॥ २३ ॥
[अष्टभिर्विषमौ । नवभिः समौ तथा ।
चतुःपदलक्षणे । मणिरत्नप्रभा ॥ २३ ॥]

णव मुहतइ[अ]ए। अट्ठ सेसए ॥
एअं लक्खणं । चंदहासए ॥ २४ ॥
[नव मुखतृतीययोः । अष्ट शेषयोः ।
एतल्लक्षणं । चन्द्रहासे ॥ २४ ॥]

विसमे[१] चलणे । अट्ठ समेसु दह ॥
कुंकुमत्तालि(तिल)ए। लक्खणमणुसरह ॥ २५ ॥
[विषमे चरणे । अष्टः समयोर्दश ।
कुङ्कुमतिलके । लक्षणमनुसरत ॥ २५ ॥]

दस विसमे चलणे। अट्ठ सेसए ॥
तारागणा इमा । इअ चउपाए ॥ २६ ॥
[दश विषमे चरणे । अष्ट शेषयोः ।
तारागणा इयं । इति चतुःपदे ॥ २६ ॥]

अजुए अट्ठ। एआरह परम्मि ॥
तं लक्खणं(ण)[अं] । चंपअसेहरम्मि ॥ २७ ॥
[अयुगे अष्ट । एकादश परयोः ।
तल्लक्षणकं । चम्पकशेखरे ॥ २७ ॥]

विसमे एआरह । अट्ठ सेसए ॥
जाणह लक्खणमिणं । कुसुमुव्वा(मवा)णए ॥ २८ ॥
[विषमे एकादश । अष्ट शेषयोः ।
जानीत लक्षणमिदं । कुसुमवाणे ॥ २८ ॥]

अट्ठ विसमे। बारह सेस(से) पाए ॥
भण तमिह दढं। कीडणअं चउपाए ॥ २९ ॥
[अष्ट विषमे । द्वादश शेषयोः पादयोः ।
भण तदिदं दढं । क्रीडनकं चतुःपादे ॥ २९ ॥]

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१ Ms. reads विविसमे.

जहा [यथा]—

मणगअवरओ। मोहमएण मत्तओ ॥
रइकरिणिवसो। दुग्गइवारि पत्तओ ॥ २९·१ ॥

[मनोगजवरः। मोहमदेन मत्तः।
रतिकरिणीवशः। दुर्गतिगर्तां प्राप्तः ॥ २९·१ ॥]

बारह पढमंतइअए। अट्ठ जइ समे ॥
जाणह लक्खणअं तं। मालइकुसुमे ॥ ३० ॥

[द्वादश प्रथमतृतीययोः। अष्ट यदि समयोः।
जानीत लक्षणं तत्। मालतीकुसुमे ॥ ३० ॥]

जइ अट्ठोजे। तेरह वीअचउत्थए ॥
वउलामोओ। एसो अवहंसएत्थ ॥ ३१ ॥

[यदि अष्टौजे। त्रयोदश द्वितीयचतुर्थयोः।
वकुलामोदः। एषोऽपभ्रंशेत्र ॥ ३१ ॥]

जहा [यथा]—

चंदम्मि ठिओ। अवरभीरु वि जहा मओ ॥
ण हु सूरो विअ। केसरी मुणिअणामओ ॥ ३१·१ ॥

[चन्द्रे स्थितः। अपरो भीरुरपि यथा मृगः।
न खलु शूर इव। केसरी ज्ञातनामा ॥ ३१·१ ॥]

तेरह आइतइ(ई)अए। अट्ठ उत्तरे ॥
मत्ताओ इह छंदए। णाअकेसरे ॥ ३२ ॥

[त्रयोदश आदितृतीययोः। अष्ट उत्तरयोः।
मात्रा इह छन्दसि। नागकेसरे ॥ ३२ ॥]

अट्ठहिं विसमा। वीअचउत्था चोद्दहहिं ॥
वम्महतिलओ। स इमे पाआ होंति जहिं ॥ ३३ ॥

[अष्टभिर्विषमौ। द्वितीयचतुर्थौ चतुर्दशभिः।
मन्मथतिलकः। स इमे पादा भवन्ति यत्र ॥ ३३ ॥]

जहा [यथा]—

ध(ह)णुमंत रणे। परिवेढिज्जइ णिसिअरहिं ॥
णं गअणे(ण)[अले]। बालदिवाअरु जलहरहिं ॥ ३३·१ ॥

[हनूमान् रणे। परिवेष्ट्यते निशिचरैः।
ननु गगनतले। बालदिवाकरो जलधरैः ॥ ३३·१ ॥]

पढुमतइअआ चोद्दहहिं। अट्ठहिं सेसा ॥
छंदे णवचंपअमाला। भणिआ एसा ॥ ३४ ॥

[प्रथमतृतीयौ चतुर्दशभिः। अष्टभिः शेषौ।
छन्दसि नवचम्पकमाला। भणिता एषा ॥ ३४ ॥]

जइ अट्ठोजे। पण्णारह वीअचउत्थए ॥
तं लक्खणअं। भण मालाविलसिअछंदए ॥ ३५ ॥

[यदि अष्ट ओजे। पञ्चदश वीजचतुर्थयोः।
तल्लक्षणं। भण मालाविलसितच्छन्दसि ॥ ३५ ॥]

जहा [यथा]—

चावविहत्था। ते भारहमल्ल महागुणा ॥
अमरिसकुविआ। अहिहवेवि वेवि कण्ण(ण्ह)ज्जुणा ॥ ३५·१ ॥

[चापविहस्तौ। तौ भारतमल्लौ महागुणौ।
अमर्षकुपितौ। अभिभूय द्वावपि कृष्णार्जुनौ ॥ ३५·१ ॥]

पण्णारह पढमतईअए[1]। अट्ठुत्तरए ॥
तं लक्खणं समुद्दिट्ठअं। विज्जाहरए ॥ ३६ ॥

[पञ्चदश प्रथमतृतीययोः। अष्ट उत्तरयोः।
तल्लक्षणं समुद्दिष्टं। विद्याधरे ॥ ३६ ॥]

जइ अट्ठोजे। सोरह वीअचउत्थे पाए ॥
इणमेरिसअं। लक्खणअं पण्हामूल[अ]ए ॥ ३७ ॥

[यदि अष्ट ओजयोः। षोडश द्वितीयचतुर्थयोः पादयोः।
इदमीदृशं। लक्षणकं प्रज्ञामूले ॥ ३७ ॥]

जहा [यथा]—

इंदिंदिरओ। रुणरुणइ कुसुमइं परिहरइ ॥
चउवअण रु(इ)ह। णाराअणणाहिकमल भरइ ॥ ३७·१ ॥

[इन्दिन्दिरः। रुणरुणति कुसुमानि परिहरति।
चतुर्वदनः इह। नारायणनाभिकमलं स्मरति ॥ ३७·१ ॥]

सोलह पढुमतइ(ई)अपाअए। अट्ठ [अ] विसमे ॥
होंति चउप्पअजाइ(ई)मज्झे। कोज्जअकुसुमे ॥ ३८ ॥

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१ Ms. reads वीअचउत्थए for पढमतईअए in *a* and लक्खणअं for लक्खणं in *c*.

[षोडश प्रथमतृतीयपादयोः। अष्ट च विषमयोः।
भवन्ति चतुष्पदजातिमध्ये। कुब्जककुसुमे ॥ ३८ ॥]

जइ अट्ठोजे। सत्तारह सेसक्कमे हुवंति ॥
तं लक्खणअं। कंकेल्लिणवपल्लवे भणंति ॥ ३९ ॥

[यदि अष्ट ओजे। सप्तदश शेषक्रमयोर्भवन्ति।
तल्लक्षणकं। कंकेल्लिनवपल्लवे भणन्ति ॥ ३९ ॥]

जहा [यथा]—

ठेरासणअं। मोहइ भमरजुएण भमंतेण ॥
मुद्धाणणअं। णाइँ णअणजुअलेण चलंतेण ॥ ३९·१ ॥

[स्थविरासनकं। मोहयति भ्रमरयुगेन भ्रमता।
मुग्धाननकं। ननु नयनयुगलेन चलता ॥ ३९·१ ॥]

विसमे सत्तारह अट्ठ होंति। सेसे चलणे ॥
लक्खणअं तं जाण[1] अवहंसे। पुप्फत्थरणे ॥ ४० ॥

[विषमे सप्तदश अष्ट भवन्ति। शेषयोः चरणयोः।
लक्षणकं तं जानीत अपभ्रंशे। पुष्पास्तरणे ॥ ४० ॥]

इअ अट्ठअले पाए छदपचत(तच)चआरगणविभंगिल्ले ॥
उत्तरचरणविभिण्णे अट्ठारहहा इमे भेआ ॥ ४१ ॥

[इति अष्टदले पादे छदपतचचआरगणविभंगवति।
उत्तरचरणविभिन्ने अष्टादशधा इमे भेदाः ॥ ४१ ॥]

णव मुहतइ[अ]ए। सेसेसु दिसाओ ॥
स मलअमारुओ। ईर(रि)स चउप्पओ ॥ ४२ ॥

[नव मुखतृतीययोः। शेषयोः दिशाः।
स मलयमारुतः। ईदृशः चतुःपदः ॥ ४२ ॥]

जहा [यथा]—

गोरी अंगणे। सुप्पंती दिट्ठा ॥
चंदहो अप्पणी। जोण्ह विउच्छिट्ठा ॥ ४२·१ ॥

[गौरी अङ्गणे। स्वपन्ती दृष्टा।
चन्द्रस्य स्वीया। ज्योत्स्ना व्युच्छिष्टा ॥ ४२·१ ॥]

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१ Ms. reads जाणह अवहंसे.

दस विसमे चलणे । णव अवसेसए ॥
मग्गविसंलाओ । सो अवहंसए ॥ ४३ ॥

[दश विषमे चरणे । नव अवशेषयोः ।
मार्गविसंलापः । सोऽपभ्रंशे ॥ ४३ ॥]

णव मुहतइअए । एगारह सेसए ॥
लक्खणअं इणं । सुणु मअणावासए ॥ ४४ ॥

[नव मुखतृतीययोः । एकादश शेषयोः ।
लक्षणकमिदं । श्रृणु मदनावासके ॥ ४४ ॥]

जहा [यथा]—

एक्कजि अज्जुणु । सग्गम्मि कहिंपिणु ॥
दोणु सुदुक्खेण । दर रुअइ पुणुप्पुणु ॥ ४४·१ ॥

[एक एवार्जुनः । स्वर्गे कथयित्वा ।
द्रोणः सुदुःखेन । ईषद् रोदिति पुनः पुनः ॥ ४४·१ ॥]

विसमे एआरह । णव अवसेसए ॥
जाणिज्जसु लक्खणं । तं मुहवासए ॥ ४५ ॥

[विषमे एकादश । नव अवशेषयोः ।
ज्ञायतां लक्षणं । तत् मुखवासके ॥ ४५ ॥]

णव मुहतइ[अ]ए । बारह बीअचउत्थे ॥
सा कुंकुमकला । होइ अवहं[स]सत्थे ॥ ४६ ॥

[नव मुखतृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
सा कुङ्कुमकला । भवति अपभ्रंशशास्त्रे ॥ ४६ ॥]

बारह पढमतइअए । णव अवसेसए ॥
एसा कुंकुमलेहा । भण्णइ छंदए ॥ ४७ ॥

[द्वादश प्रथमतृतीययोः । नव अवशेषयोः ।
एषा कुङ्कुमलेखा । भण्यते छन्दसि ॥ ४७ ॥]

णव मुहतइअए । तेरह बीअचउत्थए ॥
सा अहिसारिआ । एत्थ चउप्पह(अ)मज्झए ॥ ४८ ॥

[नव मुखतृतीययोः । त्रयोदश द्वितीयचतुर्थयोः ।
सा अभिसारिका । अत्र चतुष्पदमध्ये ॥ ४८ ॥]

तेरह पढमतइ(ई)अए। णव समचलणए ॥
लक्खणअं इणमेत्तिअं। कुरवअदामए ॥ ४९ ॥

[त्रयोदश प्रथमतृतीययोः। नव समचरणयोः।
लक्षणकमिदमेतावत्। कुरवकदाम्नि ॥ ४९ ॥]

णव मुहतइअए। तह चोद्दह वीस(अ)चउत्थे ॥
कुसुमणिरंतरं। तं होइ अवहं[स]सत्थे ॥ ५० ॥

[नव मुखतृतीययोः। तथा चतुर्दश द्वितीयचतुर्थयोः।
कुसुमनिरन्तरं। तद्भवति अपभ्रंशशास्त्रे ॥ ५० ॥]

जहा [यथा]—

णिसिअरणाहहो। अक्खिज्जइ गम्मिणु वाणें ॥
णील ण ईसइ। परमप्प[य] जिह विणु णाणें ॥ ५०·१ ॥

[निशिचरनाथस्य। आख्यायते गत्वा बाणेन।
नीलो नेश्यते। परमात्मा यथा विना ज्ञानेन ॥ ५०·१ ॥]

जइ चोद्दह पढमतइअए। णव अवसेसए ॥
तं लक्खणअं णाअव्वं। इह कलहंसए ॥ ५१ ॥

[यदि चतुर्दश प्रथमतृतीययोः। नव अवशेषयोः।
तल्लक्षणकं ज्ञातव्यं। इह कलहंसके ॥ ५१ ॥]

णव मुहतइअए। पण्णारह सेसे पा[अ]ए ॥
लक्खणमेत्तिअं। जाणेज्जसु इह मअणोअए ॥ ५२ ॥

[नव मुखतृतीययोः। पञ्चदश शेषयोः पादयोः।
लक्षणमेतावत्। ज्ञायतामिह मदनोदये ॥ ५२ ॥]

जहा [यथा]—

आउ वडीवउ। घरसिहरु दलेप्पिणु अंगओ ॥
कोट्टट्टालेण। सण्णहवि दसाणण णिग्गओ ॥ ५२·१ ॥

[आगतः प्रतीपं। गृहशिखरं दलयित्वा अंगदः।
दुर्गाट्टालकेन। संनह्य दशाननो निर्गतः ॥ ५२·१ ॥]

पण्णारह पुरिमतईअए। णव समपाअए ॥
एस(सा) भण्णइ संझावली। चउपा(प)अजाअए ॥ ५३ ॥

[पञ्चदश प्रथमतृतीययोः। नव समपादयोः।
एषा भण्यते संध्यावली। चतुष्पदजातौ ॥ ५३ ॥]

जइ विसमे णओ । सोरह बीअचउत्थे होंति ॥
तं चंदुज्जुअं । छन्दे कइवसहा पभणन्ति ॥ ५४ ॥

[यदि विषमे नव । षोडश द्वितीयचतुर्थयोः भवन्ति ।
तच्चन्द्रोद्योतं । छन्दसि कविवृषभाः प्रभणन्ति ॥ ५४ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

भाइविओअए । जिह जिह करइ विहीसणु सोओ ॥
तिह तिह दुक्खेण । रुअइ सह विवइ वाणरलोओ ॥ ५४·१ ॥

[भ्रातृवियोगे । यथा यथा करोति विभीषणः शोकम् ।
तथा तथा दुःखेन । रोदिति सह विपदि वानरलोकः ॥ ५४·१ ॥]

सोलह पढ्ढमतइअए पाए । णव अवसेसए ॥
एसा भण्णइ अंगअललिआ । किर अवहंसए ॥ ५५ ॥

[षोडश प्रथमतृतीययोः पादयोः । नव अवशेषयोः ।
एषा भण्यते ऽङ्गदललिता । किल अपभ्रंशे ॥ ५५ ॥]

णव विसमएसु । सत्तारह बीअचउत्थएसु ॥
इअ लक्खणेण । रअणावली कआ कइअणेण ॥ ५६ ॥

[नव विषमयोः । सप्तदश द्वितीयचतुर्थयोः ।
इति लक्षणेन । रत्नावली कृता कविजनेन ॥ ५६ ॥]

जहा [यथा]—

सुरवरतासअरु । रावण दड्ढु(इढु) जासु जग कंपइ ॥
अण्णु कहिं मग्गइं । चुक्कइ एव णाइ सिहि झंपइ[१] ॥ ५६·१ ॥

[सुरवरत्रासकरः । रावणो-दग्धो यस्माज्जगत्कम्पते ।
अन्यः कथं मार्गान् । त्यजति एवं ननु शिखी आक्रामति ॥ ५६·१ ॥]

सत्तारह पढ्ढमतइअ[पाअ]ए । मत्ता कमेण ॥
णव बीअचउत्थएसु मी(सी)[स]ए । कुसुमावलीए ॥ ५७ ॥

[सप्तदश प्रथमतृतीयपादयोः । मात्राः क्रमेण ।
नव द्वितीयचतुर्थयोः शिष्यन्ते । कुसुमावल्याम् ॥ ५७ ॥]

इअ णवमत्ते पाए छततितचपआरगणतिभंगिल्ले ॥
उत्तरचलणविभिण्णे सोडसहा लक्खणं एअं ॥ ५८ ॥

[इति नवमात्रे पादे छत-त्रित-चपकारगण-त्रिभङ्गयुते ।
उत्तरचरणविभिन्ने षोडशधा लक्षणमेतत् ॥ ५८ ॥]

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१ Ms. reads अणु for अण्णु in *c* and चुकइ पवणो इसिहिं जंपई in *d*.

बीसट्ठारहसोलह एवं चउपण्णवत्थुजाईहिं(इं) ॥
सत्ताइं(इ)णवंताइं बीअचउत्थम्मि पाअजुए ॥ ५९ ॥

[विंशत्यष्टादशषोडश एवं चतुष्पञ्चाशद्वस्तुजातयः।
सप्तादिनवान्ताः द्वितीयचतुर्थयोः पादयुगे ॥ ५९ ॥]

बीअचउत्थे पाए दहाइं सत्तारहावसाणाइं ॥
ताइं चिअ धुवआइं भासाकव्वाइं साराइं ॥ ६० ॥

[द्वितीयचतुर्थयोः पादयोः दशादि-सप्तदशावसानानि।
तान्येव ध्रुवकाणि भाषाकाव्यानि साराणि ॥ ६० ॥]

दस विसमे चलणे। एआरह सेसए ॥
भमुआचंगणअं[1]। एअं अवहंसए ॥ ६१ ॥

[दश विषमे चरणे। एकादश शेषयोः।
भ्रूचक्रणकं। एतद् अपभ्रंशे ॥ ६१ ॥]

जहा [यथा]—

ओरेंसरु मणुस। णउ खज्जसि पिज्जसि ॥
पूअसरिक्खउ उअ। सुणिहालिउ किज्जसि ॥ ६१·१ ॥

[× × × × मनुष्य। नैव भक्ष्यसे पीयसे ॥
पूगसदृशः पश्य। सुनिभालितः क्रियसे ॥ ६१·१ ॥]

विसमे एआरह। दस सेस(से) चलणे ॥
इअ लक्खणसंजुअं। विज्जुलअंति भणे ॥ ६२ ॥

[विषमे एकादश। दश शेषचरणे।
इति लक्षणसंयुतं। विद्युल्लतामिति भणेत् ॥ ६२ ॥]

दस[2] पढुमतइअए। तेरह बीअचउत्थए ॥
कोइलरिंछोली। एसा अवहंसत्थए ॥ ६३ ॥

[दश प्रथमतृतीययोः। त्रयोदश द्वितीयचतुर्थयोः।
कोकिलरिञ्छोली। एषा अपभ्रंशस्थयोः ॥ ६३ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

णं पवरु पलासु। वणसंचारि म(प)फुल्लिआ ॥
ते चोद्दह लक्ख[णि]। णिमिसद्धें सरसल्लिआ ॥ ६३·१ ॥

[ननु प्रवराः पलाशाः। वनसंचारे प्रफुल्लिताः।
ते चतुर्दश लक्ष्मणेन। निमिषार्धेन शरशल्यिताः ॥ ६३·१ ॥]

१ Ms. reads भमरावंगणअं. २ Between vv. 62 and 63, two stanzas giving the definitions मुक्ताफलमाला 10, 12, (x2), and पञ्चाननललिता 12, 10 (x2) have obviously been dropped.

तेरह पढमतइ(ई)अए। दस सेसे पाए ॥
लक्खणअं तं एरिसं। मरगअमालाए ॥ ६४ ॥

[त्रयोदश प्रथमतृतीययोः। दश शेषयोः पादयोः।
लक्षणकं तदीदृशं। मरकतमालायाम् ॥ ६४ ॥]

दस पढमतइअए। चोद्दह अवसेसे चलणे॥
तं महुअरवंदं। सकइ वहंसच्छंदवणे ॥ ६५॥

[दश प्रथमतृतीययोः। चतुर्दश अवशेषयोश्चरणयोः।
तं मधुकरवृन्दं। × × × अपभ्रंशच्छन्दोवने ॥ ६५ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

ससि उग्गउ ताम। जेण णहअंगण मंडिअउ ॥
णं रइरहचक्क। दीसइ अरुणे छड्डिअउ ॥ ६५·१ ॥

[शशी उद्गतस्तावत्। येन नभोऽङ्गनं मण्डितम्।
ननु रवि-रथचक्रं। दृश्यतेऽरुणेन त्यक्तम् ॥ ६५·१ ॥]

चोद्दह पढमतइअचलणे। सेसे दस जाइ॥
एसाहिणववसंतसिरी। कस्स ण पडिहाइ ॥ ६६ ॥

[चतुर्दश प्रथमतृतीयचरणयोः। शेषयोर्दश यस्याः।
एषा अभिनववसन्तश्रीः। कस्य न प्रतिभाति ॥ ६६ ॥]

दस विसमे चलणे। पण्णारह सेसे पाअए ॥
तं केअइकुसुमं। वज्झंतं कस्स ण सोहए ॥ ६७ ॥

[दश विषमे चरणे। पञ्चदश शेषे पादे।
तत् केतकीकुसुमं। बध्यमानं कस्य न शोभते ॥ ६७ ॥]

पण्णारह पढुमतइ(ई)अए। दस सेसे चलणे ॥
एरिसलक्ख[ण]संजुत्तअं। मणहरअंति भणे ॥ ६८ ॥

[पञ्चदश प्रथमतृतीययोः। दश शेषयोश्चरणयोः।
ईदृग्लक्षणसंयुक्तं। मनोहरमिति भणेत् ॥ ६८ ॥]

जहा [यथा]—

सुरसंघ वि संकंत तेल्लोक्के। जासु सेव करइ ॥
अत्थाणे तसु सुअ वालिहो। दू[अ]ओ पइसइ ॥ ६८·१ ॥

[सुरसंघोपि शङ्कमानस्त्रैलोक्ये। यस्य सेवां करोति ॥
आस्थाने तस्य सुतो वालिनः। दूतः प्रविशति ॥ ६८·१ ॥]

दस पढ़मतइअए । सोडह वीअचउत्थे पाए ॥
लक्खणमेरिसिअं । जाणह णवविज्जुलमालाए ॥ ६९ ॥

[दश प्रथमतृतीययोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
लक्षणमीदृशं । जानीत नवविद्युन्मालायाम् ॥ ६९ ॥]

सोलह पढमतइअए पाए । दस सेसे चलणे ॥
अक्खित्तिआएँ तं लक्खणअं । इह छंदम्मि भणे ॥ ७० ॥

[षोडश प्रथमतृतीययोः पादयोः । दश शेषयोश्चरणयोः ।
आक्षिप्तिकायास्तल्लक्षणकं । इह छन्दसि भणेत् ॥ ७० ॥]

दस आइतइअए । वीअचउत्थएसु सत्तारह ॥
एरिस चउपाअं । तिवलितरंगअं ति तं जाणह ॥ ७१ ॥

[दश आदितृतीययोः । द्वितीयचतुर्थयोः सप्तदश ॥
ईदृशं चतुष्पदं । त्रिवलीतरंगकमिति तज्जानीत ॥ ७१ ॥]

सत्तारह पढमतइअएसु । दस सेसे पाए ॥
मत्ताउ कमेण हुवंति मि[अ]ए । किण्णरलीलाए ॥ ७२ ॥

[सप्तदश प्रथमतृतीययोः । दश शेषयोः पादयोः ।
मात्राः क्रमेण भवन्ति मितयोः । किन्नरलीलायाम् ॥ ७२ ॥]

इअ दसमत्ते पाए छचपपदचउंसे(चंस)तिविहभंगिल्ले ॥
उत्तरचलणविभिण्णे चउदसहा लक्खणं एअं ॥ ७३ ॥

[इति दशमात्रे पादे छचपपदचचांशत्रिविधभङ्गयुते ।
उत्तरचरणविभिन्ने चतुर्दशधा लक्षणमेतत् ॥ ७३ ॥]

विसमे एआरह । वारह बीचअउत्थे ॥
एअं अरविंदअं । होइ अवहं[स]सत्थे ॥ ७४ ॥

[विषमे एकादश । द्वादश द्वितीयचतुर्थयोः ।
एतदरविन्दकं । भवति अपभ्रंशशास्त्रे ॥ ७४ ॥]

वारह पढुमतइअए । एआरह सेसए ॥
जाणह लक्खणअं तं । मकरद्धअहासए ॥ ७५ ॥

[द्वादश प्रथमतृतीययोः । एकादश शेषयोः ।
जानीत लक्षणं तत् । मकरध्वजहासे ॥ ७५ ॥]

जहा [यथा]—

हरिआगमणं सुणेवि । आसासिअपउरए ॥
धुअधवलअधअ राए(यं) । तेणुब्भिउ महुरए ॥ ७५·१ ॥

[हरेरागमनं श्रुत्वा । आश्वासितपौरायाम् ।
धुतधवलध्वजो राज्ञा । तेनोच्छ्रितो मथुरायाम् ॥ ७५·१ ॥]

ओजे एआरह । तेरह सेसे चलणए ॥
मत्ताओ मुणिज्जह । विब्भमविलसिअवअणए ॥ ७६ ॥

[ओजे एकादश । त्रयोदश शेषयोश्चरणयोः ।
मात्राः जानीत । विभ्रमविलसितवदनके ॥ ७६ ॥]

तेरह पढमतइ(ई)अए । एआरह उत्तरे ॥
लक्खणअं तं एरिसं । कुसुमाउलमहुअरे[1] ॥ ७७ ॥

[त्रयोदश प्रथमतृतीययोः । एकादश उत्तरयोः ।
लक्षणकं तदीदृशं । कुसुमाकुलमधुकरे ॥ ७७ ॥]

विसमे एआरह । चोद्दह बीअचरमे चलणे ॥
इअ लक्खणसंजुअं । वणफुल्लंध[अ]अंति भणे ॥ ७८ ॥

[विषमे एकादश । चतुर्दश द्वितीयचतुर्थचरणयोः ।
इति लक्षणसंयुतं । वनफुल्लंधयमिति भणेत् ॥ ७८ ॥]

जहा [यथा]—

भज्जउ जो भज्जइ । सत्तुवले रणँ दुज्जअहो ॥
हउं एक्क ण भज्जइं(उं) । सारहिअइअधणंजअहो ॥ ७८·१ ॥

[भज्यतां यो भज्यते । शत्रुबले रणे दुर्जयात् ॥
अहमेको न भज्ये । सारथि × × × धनंजयात् ॥ ७८·१ ॥]

चोद्दह आइतइअचलणे । एआरह सेसए ॥
लक्खणअंति तमेरिसअं । भण भमरविलासए ॥ ७९ ॥

[चतुर्दश आदितृतीयचरणयोः । एकादश शेषयोः ।
लक्षणकमिति तदीदृशं । भण भ्रमरविलासके ॥ ७९ ॥]

विसमे एआरह । पण्णारह जइ अवसेसए ॥
लक्खणमिणमेरिसं । किर किण्णरमहुरविलासए ॥ ८० ॥

[विषमे एकादश । पञ्चदश यदि अवशेषयोः ।
लक्षणमिदमीदृशं । किल किंनरमधुरविलासके ॥ ८० ॥]

पण्णारह पढमतइ(ई)अएं । एआरह सेसए ॥
लक्ख[ण]मिणं समुद्दिट्ठअं । किर मअणविलासए ॥ ८१ ॥

[पञ्चदश प्रथमतृतीययोः । एकादश शेषयोः ।
लक्षणमिदं समुद्दिष्टं । किल मदनविलासके ॥ ८१ ॥]

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१ Ms. reads महुअरए.

विसमे एआरह। सोरह वीअचउत्थे पाए ॥
मत्ता हुविज्जाह। णिच्चं विज्जाहरललिआए ॥ ८२ ॥

[विषमे एकादश। षोडश द्वितीयचतुर्थयोः पादयोः।
मात्रा भविष्यन्ति। नित्यं विद्याधरललितायाम् ॥ ८२ ॥]

सोलह पढमतइज्जे चलणे। एआरह सेसए ॥
लक्खणअं जाणेरिसअं तं। विज्जाहरहासए ॥ ८३ ॥

[षोडश प्रथमतृतीययोश्चरणयोः। एकादश शेषयोः।
लक्षणकं जानीहीदृशं तत्। विद्याधरहासे ॥ ८३ ॥]

विसमे एआरह। सत्तारह वीअचउत्थएसु ॥
मत्ता हुविज्जाह। एअं सारंगा(ग)[अ]पाअएसु ॥ ८४ ॥

[विषमे एकादश। सप्तदश द्वितीयचतुर्थयोः।
मात्रा भविष्यन्ति। एवं सारंगकपादेषु ॥ ८४ ॥]

सत्तारह पढमतइ(ई)अएसु। एआरह उत्तरे ॥
मत्ताउ कमेण ठवेहु एत्थ। कुसुमाउहसेहरे ॥ ८५ ॥

[सप्तदश प्रथमतृतीययोः। एकादश उत्तरयोः।
मात्राः क्रमेण स्थापयतात्र। कुसुमायुधशेखरे ॥ ८५ ॥]

इअ एआरहमत्ते छपपचदचतत(च)तिविहभंगिल्ले ॥
उत्तरचरणविभिण्णे बारसहा लक्खणं एअं ॥ ८६ ॥

[इत्येकादशमात्रे छपपचदचतच-त्रिविधभङ्गवति।
उत्तरचरणविभिन्ने द्वादशधा लक्षणमेतत् ॥ ८६ ॥]

बारह पढमतइअए। तेरह जइ अवसेसए ॥
लक्खणअं एरिसअं। जाणह कामिणिहासए ॥ ८७ ॥

[द्वादश प्रथमतृतीययोः। त्रयोदश यदि अवशेषयोः।
लक्षणकमीदृशं। जानीत कामिनीहासे ॥ ८७ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

दोणह[1] किअ अहिसेअए। विविहसमुब्भिअचिंधहइं ॥
वड्ढिअसमरावेसइं। वलइ(इं) बे वि सण्णद्धइ(इं) ॥ ८७·१ ॥

[द्रोणस्य कृतेभिषेके। विविधसमुच्छ्रितचिह्ने।
वर्धितसमरावेशे। बले द्वे अपि सन्नद्धे ॥ ८७·१ ॥]

१ Ms. reads दोहण, अहिसेसए, चिण्हइं.

तेरह पढमतइ(ई)अए । बारह वीअचउत्थे ॥
उवदुवहअलक्खणमिणं । होइ अवहं[स]सत्थे ॥ ८८ ॥

[त्रयोदश प्रथमतृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
उपदोहकलक्षणमिदं । भवत्यपभ्रंशशास्त्रे ॥ ८८ ॥]

यथा संस्कृते—

अयि सखि साहसकारिणि । किं तव चंक्रमितेन ।
ठसदिति भङ्गमवाप्स्यसि । कुचयुगभारभरेण ॥ ८८·१ ॥

बारह विसमे चलणे । चोद्दह पुणु सेसएँ होंति ॥
जाणह एरिसअं तं । अवदुवहअलक्खणअंति ॥ ८९ ॥

[द्वादश विषमे चरणे । चतुर्दश पुनः शेषयोः भवन्ति ।
जानीत ईदृशं तत् । अपदोहकलक्षणमिति ॥ ८९ ॥]

चोद्दह पढुमतइअचलणे । बारह बीअचउत्थे ॥
दुवहअलक्खणं एरिसउ । होइ अवहं[स]सत्थे ॥ ९० ॥

[चतुर्दश प्रथमतृतीयचरणयोः । द्वादश द्वितीयचतुर्थयोः ।
दोहकलक्षणमीदृशं । भवति अपभ्रंशशास्त्रे ॥ ९० ॥]

जहा [यथा]—

णिसुणेॅवि पच्छें तुरअरउ । भुंडअणिहिँ सहसत्ति ॥
णिअकंतह दाढाजुअले । पुणि पुणि णअण वलंति ॥ ९०·१ ॥

[श्रुत्वा पश्चात् तुरगरवं । सूकरीणां सहसेति ।
निजकान्तस्य दंष्ट्रायुगले । पुनः पुनः नयनानि वलन्ति ॥ ९०·१ ॥]

बारह पढमतइअए । पण्णारह वीअचउत्थए ॥
जाणह लक्खणअं तं । एरिसं(स)[अं] पेम्मविलासए ॥ ९१ ॥

[द्वादश प्रथमतृतीययोः । पञ्चदश द्वितीयचतुर्थयोः ।
जानीत लक्षणं तत् । ईदृशं प्रेमविलासे ॥ ९१ ॥]

पण्णारह पढमतइ(ई)अए । बारह वीअचउत्थे ॥
सा भण्णइ चंदमलेहिआ । एत्थ अवहं[स]सत्थे ॥ ९२ ॥

[पञ्चदश प्रथमतृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
सा भण्यते चन्द्रलेखिका । अत्रापभ्रंशशास्त्रे ॥ ९२ ॥]

बारह आइतइअए । सोलह वीअचउत्थे पाए ॥
छंदुण्णुएहिँ भणिअं । लक्खणअं कंचइमालाए ॥ ९३ ॥

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१ Ms. reads अवदुवहलक्खण.

[द्वादश आदितृतीययोः। षोडश द्वितीयचतुर्थयोः पादयोः।
छन्दोज्ञैर्भणितं। लक्षणं काञ्चनमालायाः ॥ ९३ ॥]

जइ सोडह पढुमतइअचलणे। सेसे बारह होंति ॥
तं सुरआलिंगणअस्स इमं। जाणह लक्खणअंति ॥ ९४ ॥

[यदि षोडश प्रथमतृतीयचरणयोः। शेषे द्वादश भवन्ति।
तत् सुरालिङ्गनस्यैतत्। जानीत लक्षणमिति ॥ ९४ ॥]

बारह पढमतईए। सत्तारह बीअचउत्थे पाए ॥
एरिसअं णाअव्वं। लक्खणअं जलहरविला(ल)सिआए ॥ ९५ ॥

[द्वादश प्रथमतृतीययोः। सप्तदश द्वितीयचतुर्थयोः पादयोः।
ईदृशं ज्ञातव्यं। लक्षणं जलधरविलसितायाः ॥ ९५ ॥]

सत्तारह आइतईअएसु। बारह सेसे चलणे ॥
मत्ताउ हुवंति कमेण एआ। कंकेल्लिलआभरणे ॥ ९६ ॥

[सप्तदश आदितृतीययोः। द्वादश शेषयोः चरणयोः।
मात्रा भवन्ति क्रमेणैताः। कंकेल्लिलताभरणे ॥ ९६ ॥]

इअ बारहमत्तिल्ले छचदपपदचपतचचचभंगिल्ले ॥
उत्तरचरणविभिण्णे दसविहअं लक्खणं एअं ॥ ९७ ॥

[इति द्वादशमात्रावति छचद-पपद-चपत-चचच-भङ्गवति।
उत्तरचरणविभिन्ने दशविधं लक्षणमेतत् ॥ ९७ ॥]

तेरह पढमतईआ(अ)ए। चोद्दह अवसेसएँ पाए ॥
मत्ता जाणेज्जसु इह। अहिणवमिअंकलेहाए ॥ ९८ ॥

[त्रयोदश प्रथमतृतीययोः। चतुर्दशावशेषयोः पादयोः।
मात्रा ज्ञायन्तामिह। अभिनवमृगाङ्कलेखायाम् ॥ ९८ ॥]

चोद्दह पढुमतइअचलणे। तेरह बीअचउत्थए ॥
लक्खणअंति तमेरिसअं। कुसुमिअकेअइहत्थए ॥ ९९ ॥

[चतुर्दश प्रथमतृतीयचरणयोः। त्रयोदश द्वितीयचतुर्थयोः।
लक्षणमिति तदीदृशं। कुसुमितकेतकीहस्ते ॥ ९९ ॥]

तेरह पढमतइ(ई)अए। पण्णारह सेसे पाअए ॥
साहारकुसुममंजरी। एसा अवहंसे भण्णए ॥ १०० ॥

[त्रयोदश प्रथमतृतीययोः। पञ्चदश शेषयोः पादयोः।
सहकारकुसुममञ्जरी। एषापभ्रंशे भण्यते ॥ १०० ॥]

जहा [यथा]—

रणे रणपहु ण वज्जइ । को तासु जिअंते भज्जइ ॥
अकुसलसुहडणिसुंभहो । किं करउ खलग्ग(लंग)णथंभहो ॥१००·१॥

[रणे रणपथो न वर्ज्यते । कः तस्मात् जीवन् भज्यते ।
अकुशलसुभटनिशुम्भस्य । किं क्रियतां खलाङ्गणस्तम्भस्य ॥ १००·१ ॥

पण्णारह पढमतइ(ई)[अ]ए । तेरह सेसे पा[अ]ए ॥
तं भण्णइ कुंजरविलसिअं । एत्थ चउप्पअजाअए ॥१०१॥

[पञ्चदश प्रथमतृतीययोः । त्रयोदश शेषयोः पादयोः ।
तद्भण्यते कुञ्जरविलसितं । अत्र चतुष्पदजातौ ॥ १०१ ॥]

तेरह पढमतइ(ई)अए । सोलह बीअचउत्थे चलणे ॥
छन्दुण्णुअपरिपढ्ढिअं । [तं] कामिणिकीडणअंति भणे ॥१०२॥

[त्रयोदश प्रथमतृतीययोः । षोडश द्वितीयचतुर्थयोश्चरणयोः ।
छन्दोज्ञपरिप्रार्थितं । तत् कामिनीक्रीडनकमिति भणेत् ॥ १०२ ॥]

सोलह पढ्ढमतईए चलणे । तेरह जइ अवसेसए ॥
तं लक्खणअंति तमेरि[स]अं । छंदम्मि राअहंसए ॥१०३॥

[षोडश प्रथमतृतीययोश्चरणयोः । त्रयोदश यद्यवशेषयोः ।
तल्लक्षणमिति तदीदृशं । छन्दसि राजहंसके ॥ १०३ ॥]

तेरह पढ्ढमतइ(ई)अए । जइ सत्तारह बीअचउत्थे(त्थ)[ए] ॥
सप्पाअरिअमेॅरिसंतं । जाणह तमिणं कंकणहत्थअं ॥१०४॥

[त्रयोदश प्रथमतृतीययोः । यदि सप्तदश द्वितीयचतुर्थयोः ।
×××× ईदृशं तत् । जानीत तदिदं कङ्कणहस्तकम् ॥ १०४ ॥]

पढ्ढमतइ(ई)अएसु सत्तारह । तेरह सेस(से) पाअए ॥
असोअपल्लवछाआलक्खणं । होइ चउप्पअजाअए ॥१०५॥

[प्रथमतृतीययोः सप्तदश । त्रयोदश शेषयोः पादयोः ।
अशोकपल्लवच्छायालक्षणं । भवति चतुष्पदजातौ ॥ १०५ ॥]

इअ तेरहमत्तिल्ले पछदपपतचचपतिविहभंगिल्ले ॥
उत्तरचलणविभिण्णे अट्ठविहं लक्खणं एअं ॥१०६॥

[इति त्रयोदशमात्रावति पछद-पपत-चचप-त्रिविधभङ्गवति ।
उत्तरचरणविभिन्ने अष्टविधं लक्षणमेतत् ॥ १०६ ॥]

चोद्दह पढुमतइअचलणे । पण्णारह तह अवसेसए ॥
सुहअं वरतिलअस्स इमं । लक्खणअं इह्नावहंसए ॥ १०७॥

[चतुर्दश प्रथमतृतीययोश्चरणयोः । पञ्चदश तथावशेषयोः ।
सुभगं वरतिलकस्येदं । लक्षणमिहापभ्रंशे ॥ १०७ ॥

पण्णारह पढुमतइ(ई)अए । चउद्द(द)ह अवसेसे चलणे ॥
इअ एरिसलक्खणसंजुअं । तं अणंगललिअंति भणे ॥ १०८ ॥

[पञ्चदश प्रथमतृतीययोः । चतुर्दशावशेषयोश्चरणयोः ।
इतीदृशलक्षणसंयुतं । तदनङ्गललितमिति भणेत् ॥ १०८ ॥]

पढुमतइज्जा चोद्दहहिं । तह वीअचउत्था सोळहहिं ॥
इअ चउचलणसलक्खणिआ । छन्दे वसंतलेहा भणिआ ॥ १०९ ॥

[प्रथमतृतीयौ चतुर्दशभिः । तथा द्वितीयचतुर्थौ षोडशभिः ।
इति-चतुश्चरणसलक्षणा । छन्दसि वसन्तलेखा भणिता ॥ १०९ ॥]

जइ पढमतइज्जा सोलहहिं । वीअचउत्था चोद्दहहिं ॥
इअ एरिसलक्खणविरइ[अ]अं । भण्णइ वम्महविलासिअअं ॥ ११० ॥

[यदि प्रथमतृतीयौ षोडशभिः । द्वितीयचतुर्थौ चतुर्दशभिः ।
इतीदृशलक्षणविरचितं । भण्यते मन्मथविलसितम् ॥ ११० ॥]

चोद्दह पढुमतइअचलणे । जइ सत्तारह वीअचउत्थए ॥
लक्खणअं तं एरिसअं । जाणह महुरालाविणिहत्थए ॥ १११ ॥

[चतुर्दश प्रथमतृतीययोश्चरणयोः । यदि सप्तदश द्वितीयचतुर्थयोः ।
लक्षणकं तदीदृशं । जानीत मधुरालापिनीहस्तके ॥ १११ ॥]

जइ सत्तारह पढुमतइ(ई)[अ] ए । चोद्दह अवसेसएँ चलणे ॥
एअ आरंगअंति विरअंति । चउवअलक्ख[ण]अं कइणो ॥ ११२ ॥

[यदि सप्तदश प्रथमतृतीययोः । चतुर्दशावशेषयोश्चरणयोः ।
एवं आरंगडीति विरचयन्ति । चतुष्पदलक्षणं कवयः ॥ ११२ ॥]

इअ चउदहमत्तिल्ले छच(प)तपपच्चचचचदगणभंगिल्ले ॥
उत्तरचलणविभिण्णे छव्विहमिह लक्खणं एअं ॥ ११३ ॥

[इति चतुर्दशमात्रावति छपत-पपच-चचचद-गणभङ्गवति ।
उत्तरचरणविभिन्ने षड्विधमिह लक्षणमेतत् ॥ ११३ ॥]

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१ Ms. reads पढुमतइअए चलणं.

पण्णारह पढमतइ(ई)अए। सोडह वीअचउत्थे पाए।
तं सुहवत्तीए लक्खणं। उक्कमेण कज्जललेहाए॥ ११४॥

[पञ्चदश प्रथमतृतीययोः। षोडश द्वितीयचतुर्थयोः पादयोः।
तन्मुखवत्या लक्षणं। उत्क्रमेण कज्जललेखायाम्॥ ११४॥]

पण्णारह पढमतइज्जए। सत्तारह वीअचउत्थे(त्थ)अम्मि॥
लक्खणअं कुसुमलआ[ह]रए। उक्कमेण किलकिंचिअअम्मि॥ ११५॥

[पञ्चदश प्रथमतृतीययोः। सप्तदश द्वितीयचतुर्थयोः।
लक्षणं कुसुमलतागृहे। उत्क्रमेण किलकिंचितके॥ ११५॥]

इअ पण्णारहमत्ते छपंच-चचपद-तिप-तिविहभंगिल्ले[1]॥
उत्तरचलणविभिण्णे चउविहमिह लक्खणं एअं॥ ११६॥

[इति पञ्चदशमात्रे छपच-चचपद-तिप-त्रिविध-भङ्गवति।
उत्तरचरणविभिन्ने चतुर्विधमिह लक्षणमेतत्॥ ११६॥]

सोलह पढमतईए पाए। सत्तारह वीअचउत्थ[अ]म्मि॥
लक्खण[अ]मिह रअणमालाए। तं उक्कमेण ससिबिंबिअम्मि॥ ११७॥

[षोडश प्रथमतृतीययोः पादयोः। सप्तदश द्वितीयचतुर्थयोः।
लक्षणमिह रत्नमालायाः। तदुत्क्रमेण शशिबिम्बिते॥ ११७॥]

इअ सोलहमत्तिल्ले छछचचचउक्कदुविहभंगिल्ले॥
उत्तरचलणविभिण्णे दुविह[अ]मिह लक्खणं सिट्ठं॥ ११८॥

[इति षोडशमात्रे छछच-चचउक्क-द्विविधभङ्गवति।
उत्तरचरणविभिन्ने द्विविधमिह लक्षणं शिष्टम्॥ ११८॥]

इअ सत्तारहमत्ते छछपतिचआरपगणभग्गी(भंगी)ओ॥
एआओ इमे पाए इमाइं अणुसरह वीसत्था॥ ११९॥

[इति सप्तदशमात्रे छछप-तिचआरपगण-भङ्ग्यौ।
एतावस्मिन्पादे इमान्यनुसरत विश्रब्धाः॥ ११९॥]

वीसट्ठारहसोल[ह]चोद्दहबारहदसट्ठछच्चउदा॥
एवं दहुत्तरसअं धुवआणं वत्थुआणं च॥ १२०॥

[विंशत्यष्टादशषोडशचतुर्दशद्वादशदशाष्टषट्चतुर्द्वयम्।
एवं दशोत्तरशतं ध्रुवकानां वस्तुकानां च॥ १२०॥]

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१ Ms. reads चचपदगणविविभंगिल्ले.

अण्णण्णचलणजणिअं। तं संकिण्णअंति भणिअं॥
छंदे अट्ठविहं च णिवद्धअं। अद्धसमसंकिण्णअं॥ १२१॥
[अन्यान्यचरणजनितं। तत्संकीर्णकमिति भणितम्।
छन्दस्यष्टविधं च निबद्धं। अर्धसमसंकीर्णकम्॥ १२१॥]

जहा [यथा]—

वाआला फरुसा विंधणा। गुणेहिं विमुक्का पाणहरा॥
जिह दुज्जणु सज्जणउवरि। तिह पसरु ण लहंति सरा॥ १२१·१॥
[वाचाला परुषा वेधनाः। गुणैर्विमुक्ताः प्राणहराः।
यथा दुर्जनाः सज्जनोपरि। तथा प्रसरं न लभन्ते शराः॥ १२१·१॥]

पढमसरिच्छो बीअओ। तइअअस्स तह चउत्थओ॥
इह एरिसलक्खणेण जणिअं। तं धुवअं अद्धसमं भणिअं॥ १२२॥
[प्रथमसदृशो द्वितीयः। तृतीयस्य तथा चतुर्थः।
इह ईदृशलक्षणेन जनितं। तद् ध्रुवकमर्धसमं भणितम्॥ १२२॥]

जहा [यथा]—

किर(व)कण्णकलिंग परिज्जिआ। ठिअ णवर माणविवज्जिआ॥
णहु कोवि अहिट्ठइ मुणिअवहे। कहिं धरइ जअद्दह कण्ह कहे॥१२२·१॥
[कृपकर्णकलिङ्गाः परिजिताः। स्थिताः केवलं मानविवर्जिताः॥
× × × × × ×। कुत्र ध्रियते जयद्रथः कृष्ण कथय॥ १२२·१॥]

दसमत्ते पाए। अट्ठा(ड्ढा)इच्च(ज्ज)गणे॥
सा सव्वसमाणं। मज्झे ससिवअणा॥ १२३॥
[दशमात्रे पादे। अर्धतृतीयगणे।
सा सर्वसमानां। मध्ये शशिवदना॥ १२३॥

एआरहकलिल्ले। चपदा मुहतइअए॥
चचता सेसपाए। लक्खणं(ण) माणइअए॥ १२४॥
[एकादशकलावति। चपदाः मुखतृतीययोः।
चचताः शेषपादयोः। लक्षणं मारकृतेः॥ १२४॥

जहा [यथा]—

सव्वइ दूरे संखु। हणुमंत ण दीसइ॥
सच्चइ सअव्वूहे। एक्करह पइ(ई)सइ॥ १२४·१॥
[दृश्यते दूरे शङ्खः। हनूमान् न दृश्यते॥
दृश्यते × × व्यूहे। एकरथः प्रविशति॥ १२४·१॥]

बारहमत्ते पाए । तिचआरा छ च्छो वा ॥
इअ लक्खणसंजुत्ता । भण्णइ महाणुभावा ॥ १२५ ॥

[द्वादशमात्रे पादे । त्रयश्चकाराश्छछौ वा ।
इति लक्षणसंयुक्ता । भण्यते महानुभावा ॥ १२५ ॥

चलणे तेरहमत्तअं । पपतगणेहिं विहत्तअं ॥
अहवा चचपविहूसिअं । तमिणं अच्छरविलसिअं ॥ १२६ ॥

[चरणे त्रयोदशमात्रकं । पपतगणैर्विभक्तम् ।
अथवा चचपविभूषितं । तदिदं अप्सरोविलसितम् ॥ १२६ ॥

चलणे चोद्दहमत्ताओ । अण्णे आद्धुचआरा ॥
छचचा जीअ विहासए । एसा गंधोअआ(अ)धारा ॥ १२७ ॥

[चरणे चतुर्दश मात्राः । अन्ये अर्धचतुर्थचकाराः ।
छचचाः यस्या विभासन्ते । एषा गन्धोदकधारा ॥ १२७ ॥]

सव्वे पण्णारहमत्तआ । त(ति)चतआरसंजुआ [अ]हवा ॥
छचपगणेहिं संवद्धआ । आ(पा)रणअस्स इमे पाअआ ॥ १२८ ॥

[सर्वे पञ्चदशमात्रिकाः । त्रिच-तकारसंयुता अथवा ।
छचपगणैः संबद्धाः । पारणकस्य इमे पादाः ॥ १२८ ॥]

सोलहमत्तं पाआउलअं । छचछंसविरइअं संकुलअं ॥
तं चेअ चत्तारचउक्कलअं । तं जाणसु पद्धडिआधुवअं ॥ १२९ ॥

[षोडशमात्रं पादाकुलकं । छचछांशविरचितं संकुलम् ।
तदेव चकारचतुष्कं । तज्जानीहि पद्धतिकाध्रुवकम् ॥ १२९ ॥]

होंति सआ सत्तारहमत्तआ । तह चतदपतआरसंजुत्तआ ॥
अहवा छचचतआरणिबन्द्धआ । तिपदा ओवअ(ण)स्स
इमे पाअआ ॥ १३० ॥

[भवन्ति सदा सप्तदशमात्राः । तथा चतदपतकारसंयुक्ताः ।
अथवा छचचतकारनिबद्धाः । त्रिप-दाः उपवदनस्येमे पादाः ॥ १३० ॥]

छप्पअचउप्पआणं दोण्हं इह लक्खलक्खणं सिट्ठं ॥
एत्ताहे दुवआणं साहिज्जन्तं णिसामेह ॥ १३१ ॥

[षट्पदचतुष्पदानां द्वयोरिह लक्ष्यलक्षणं शिष्टम् ।
अतःपरं द्विपदानां कथ्यमानं निशामयत ॥ १३१ ॥]

अट्ठवीसमत्ताहिं णिवद्धं सत्तहिं चेहिं लअं ॥ १३२ ॥
[अष्टाविंशतिमात्राभिर्निबद्धं सप्तभिश्चैर्लयम् ॥ १३२ ॥]

दससत्ताविरामं अट्ठवीससत्तामिणं भमरर(व)अं ॥ १३३ ॥

[दशमात्रविरामं अष्टाविंशतिमात्रमिदं भ्रमरपदम् ॥ १३३ ॥]

पढमछआरकअं सत्तमदगअं उब्भमरवअं तं ॥ १३४ ॥

[प्रथमंकृतषण्मात्रं सप्तमगतद्विमात्रं उद्भ्रमरपदं तत् ॥ १३४ ॥]

सत्तमपगणकअंतं गरुडवअं भणिअं अवहंसए ॥ १३५ ॥

[सप्तमपगणकृतान्तं गरुडपदं भणितमपभ्रंशे ॥ १३५ ॥]

पढमछआरकअं सत्तमप(त)गअं उवगरुडवअं इमं ॥ १३६ ॥

[प्रथमकृतषण्मात्रं सप्तमगतत्रिमात्रं उपगरुडपदमिदम् ॥ १३६ ॥]

तीसहिँ मत्ताहिं चगणकआहिं तहिँ चिअ सुविरइआइं(हिं) ॥
पुव्वपरद्धकअं गीईसमअं भणिअं पवरकईहिं ॥ १३७ ॥

[त्रिंशता मात्राभिश्चगणकृताभिः तत्रैव सुविरचिताभिः।
पूर्वापरार्धकृतं गीतिसमकं भणितं प्रवरकविभिः ॥ १३७ ॥]

जं वारहअट्ठंतं छजुअलअंतं तं उण हरिणवअं ॥ १३८ ॥

[यद्द्वादश-अष्टान्तं षण्मात्रयुगलान्तं तत्पुनर्हरिणपदम् ॥ १३८ ॥]

पंचछआरजुअं भण भमररुअं दसअट्ठसु वारहसु ॥ १३९ ॥

[पञ्चषण्मात्रयुतं भण भ्रमररुतं दश-अष्टसु द्वादशसु ॥ १३९ ॥]

एक्कतीसकलअं छच्चउक्ककअमुवह चतेहिँ कमलाअरं ॥ १४० ॥

[एकत्रिंशत्कलं षट्चतुष्ककृतं पश्यत चताभ्यां कमलाकरम् ॥ १४० ॥]

जा सत्तचआरा णिहणतआरा सा कुंकुमतिलआवली ॥ १४१ ॥

[या सप्तचकारा निधनतकारा सा कुङ्कुमतिलकावली ॥ १४१ ॥]

वारहअट्ठसंठिआ रअणकंठिआ छमुहा पविरामिआ ॥ १४२ ॥

[द्वादश-अष्टसंस्थिता रत्नकण्ठिका षण्मुखी पविरामिका ॥ १४२ ॥]

अट्ठचआरकअं खंधअ[1]समअं दसअट्ठचउद्दहछिण्णं ॥ १४३ ॥

[अष्टचकारकृतं स्कन्धकसमं दश-अष्ट-चतुर्दशच्छिन्नम् ॥ १४३ ॥]

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१ Ms. reads, गंधरामअं.

बारसमे वीससए बत्तीसमए जमिअं मोत्तिअदामं ॥ १४४ ॥
[द्वादशे विंशतितमे द्वात्रिंशत्तमे यमितं मौक्तिकदाम ॥ १४४ ॥]

चोद्दहमे वाईसमए बत्तीसमए णवकेलीपत्तं ॥ १४५ ॥
[चतुर्दशे द्वाविंशतितमे द्वात्रिंशत्तमे नवकदलीपत्रम् ॥ १४५ ॥]

छक्कलगणपुरिमाए गुरुचरमाए तं णिहणं वणिआए ॥ १४६ ॥
[षट्कलगणपौरस्त्यां गुरुचरमायां × × × ॥ १४६ ॥]

सत्तचआरकअं अट्ठमपगअं तेत्तीसकलं पा(आ)आमअं ॥ १४७ ॥
[सप्तचकारकृतं अष्टमपकृतं त्रयस्त्रिंशत्कलं आयामकम् ॥ १४७ ॥]

दसमे अट्ठारहमे णिहणगअक्कमे वीसमिअं कंचीदामअं ॥ १४८ ॥
[दशमे अष्टादशे निधनगतक्रमे विश्रमितं काञ्चीदामकम् ॥ १४८ ॥]

बारसमे वीसमए तेत्तीसमए संठइ रसणादामअं ॥ १४९ ॥
[द्वादशे विंशतितमे त्रयस्त्रिंशत्तमे संतिष्ठति रशनादामकम् ॥ १४९ ॥]

चोद्दहमे [वा]वीसमए तेत्तीसमए विरमे चूलामणी ॥ १५० ॥
[चतुर्दशे द्वाविंशतितमे त्रयस्त्रिंशत्तमे विरामे चूडामणिः ॥ १५० ॥]

छक्कलपुरिमाइँ[2] तणिहणाइँ ताइँ उअपुव्वाइं भणेज्ज उणो ॥ १५१ ॥
[षट्कलपुरस्कृतानि तनिधनानि तान्युपपूर्वानि भणेत्पुनः ॥ १५१ ॥]

अट्ठचआरकअं णवमगगरुअं[3] चउतीसहिँ कलाहिँ सोव्वणअं ॥ १५२ ॥
[अष्टचकारकृतं नवमगतगुरुकं चतुस्त्रिंशता कलाभिः स्वप्नकम् ॥ १५२ ॥]

दसमे अट्ठारहमे चउतीसमए जइ वीसामो अच्छरकुसुमं ॥ १५३ ॥
[दशमे अष्टादशे चतुस्त्रिंशत्तमे यदि विश्रामः अप्सरःकुसुमम् ॥ १५३ ॥]

बारसमे वीसमए व(चो)त्तीसमए संठइ भुअंगविक्कंतं ॥ १५४ ॥
[द्वादशे विंशतितमे चतुस्त्रिंशत्तमे संतिष्ठते भुजंगविक्रान्तम् ॥ १५४ ॥]

जं पढमचउत्थछआरं चउदसमे वीसमए ट्ठिअमट्ठगणं ॥
तं [पुण] भण ताराध्रुवअं; पवणद्धुवअं पढुमछट्ठछक्कलअं ॥ १५५ ॥
[यत्प्रथमचतुर्थषण्मात्रं चतुर्दशे विंशतितमे स्थितमष्टगणम् ।
तत्पुनर्भण ताराध्रुवकं; पवनध्रुवकं प्रथमषष्ठषट्कलकम् ॥ १५५ ॥]

१ Ms. reads बारहसमे. २ Ms. reads छक्कलसपुरिमाइं. ३ Ms. reads णवमगअगरुअं.

जं सोडसमे वा(चो)वीसमए ठिअसद्धट्ठगणं तं णा(णो)रंगं ॥ १५६ ॥

[यच्छोडशे चतुर्विंशतितमे स्थितं सार्धाष्टगणं तन्नवरङ्गम् ॥ १५६ ॥]

तित्थाणणअं परमं सुहअं अट्ठचआरकअं तंसरसंगअअं ॥ १५७ ॥

[तीर्थाननकं परमं सुभगं अष्टचकारकृतं त्रिमात्रसंगतम् ॥ १५७ ॥]

पंचतीसमत्तापरमे चोद्दहविरमे वावीसे कंदोट्टअं ॥ १५८ ॥

[पञ्चत्रिंशन्मात्रापरे चतुर्दशविरामे द्वाविंशतितमे कन्दोट्टम् ॥ १५८ ॥]

दसमे अट्ठादसमे संठइ चरमे दो छआरपुव्वं भमरद्ध(द्दु)अं ॥ १५९ ॥

[दशमे अष्टादशे संतिष्ठते चरमे द्विषण्मात्रपूर्वं भ्रमरद्रुतम् ॥ १५९ ॥]

वारसमे [वीसमए] इसुतीसमए जं संठइ तं सुरकीडिअं ॥ १६० ॥

[द्वादशे विंशतितमे पञ्चत्रिंशत्तमे यत्संतिष्ठते तत्सुरक्रीडितम् ॥ १६० ॥]

चउद्दसमे वावीसमए छत्तीसमए जं संठइ तं संगीअं ॥ १६१ ॥

[चतुर्दशे द्वाविंशतितमे षट्त्रिंशत्तमे यत्संतिष्ठते तत्संगीतम् ॥ १६१ ॥]

जं सोडसमे चउवीसमए छत्तीसमए तमिणं उवसंगीअं[1] ॥ १६२ ॥

[यच्छोडशे चतुर्विंशतितमे षट्त्रिंशत्रमे तदिदमुपसंगीतम् ॥ १६२ ॥]

गोउ[न्द]लअमेआणं णवमपआरं सत्तत्तीसकलासंपुण्णअं ॥ १६३ ॥

[गोन्दलमेतेषां नवमपकारं सप्तत्रिंशत्कलासंपूर्णम् ॥ १६३ ॥]

वारसअट्ठसंठिअं पढमच्छकअं तं(जं) तं भणिअं रच्छावण्णअं ॥ १६४ ॥

[द्वादश-अष्टसंस्थितं प्रथमषट्कलं यत्तद्भणितं रथ्यावर्णकम् ॥ १६४ ॥]

चोद्दसमे वावीसमए अवसाणपए जा संठइ सा किर चच्चरी ॥ १६५ ॥

[चतुर्दशे द्वाविंशतितमे अवसानपदे या संतिष्ठते सा किल चच्चरी ॥ १६५ ॥]

जं सोडह[ट्ठ]तिरहसंठिअअं अहिणवअं; पढमछआरं[2] चवलअं ॥ १६६ ॥

[यच्छोडश-अष्ट-त्रयोदशस्थितं तदभिनवकं प्रथमषट्कलं चपलम् ॥ १६६ ॥]

जं खु णवद्धचआरकअं रइरमणपिअं चोद्दसट्ठसोडसणिअमं तं ॥ १६७ ॥

[यत्खलु सार्धनवचकारकृतं रतिरमणप्रियं चतुर्दशाष्टषोडशनियमं तत् ॥ १६७ ॥]

अट्ठतीसमत्तं छमुहं कलकंठिरुअं; दोण्णिछआरं तं[3] सअवत्तं ॥ १६८ ॥

[अष्टत्रिंशन्मात्रं षट्कलमुखं कलकण्ठिरुतं; द्विषण्मात्रकं तत् शतपत्रम् ॥ १६८ ॥]

१ Ms. reads तमिणमुवसंगीअअं. २ Ms. reads छआरचवलावलअं. ३ Ms. reads वंसवअवत्तं.

जं सोडसट्ठचउदसठिअअं तं सीहवअं सत्तमे छआरे अमअं ॥१६९॥

[यच्छोडशाष्टचतुर्दशस्थितं तत्सिंहपदं; सप्तमे षण्मात्रे अमृतम् ॥ १६९ ॥]

णवचं दसमतआरकअं अइदीहरअं चउदसट्ठसत्तारहसंठिअं ॥ १७० ॥

[नवचं दशमतकारकृतं अतिदीर्घकं चतुर्दशाष्टसप्तदशसंस्थितम् ॥ १७० ॥]

तं चिअ दोछआरपुरिमं तेहिँ विरइअं जणपिअ(अं) मुण
मत्तमाअंगअं ॥ १७१ ॥

[तदेव द्विषट्कलपुरस्कृतं तैर्विरचितं जनप्रियं जानीहि मत्तमातंगकम् ॥ १७१ ॥]

एआणं अहिअअरं मालाधर(धुव)अं भणंति कइवसहा ॥ १७२ ॥

[एतेषामधिकतरं मालाध्रुवकं भणन्ति कविवृषभाः ॥ १७२ ॥]

पंचंससारहूए वहुलत्थे लक्खलक्खणविसुद्धे ॥
एत्थ सअंभुच्छंदे दुवउप्पत्ती परिसमत्ता ॥ १७३ ॥

[पञ्चांशसारभूते वहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयंभूच्छन्दसि द्विपदोत्पत्तिः परिसमाप्ता ॥ १७३ ॥]

७. शेषचतुष्पद्यः ।

विण्णवणसंविहाणअमंगलसीहावलोइअत्थम्मि ॥
तत्थ णिबज्झइ ध्रुवअं तस्सोवरि सव्वदुवईओ ॥ १ ॥

[विज्ञापनसंविधानकमङ्गलसिंहावलोकितार्थे ।
तत्र निबध्यते ध्रुवकं तस्योपरि सर्वद्विपद्यः ॥ १ ॥]

दोप्पाअसंजुआओ एआणेअक्खरंतजमिआओ ॥
ताओ च्चिअ दुवईओ चउण्हतीसण्हमज्झम्मि ॥ २ ॥

[द्विपादसंयुताः एकानेकाक्षरान्तयमिताः ।
ता एव द्विपद्यः चतसृणां त्रिंशतेर्मध्ये ॥ २ ॥]

चक्कआ । विजआ ॥ ३ ॥

[चक्कता । विजया ॥ ३ ॥]

पंसआ । रेवआ ॥ ४ ॥

[पांशिका । रेवका ॥ ४ ॥]

छंसवई । गणदुवई ॥ ५ ॥

[छांशवती । गणद्विपदी ॥ ५ ॥]

चउ(त)विरइआ । सुरदुवइआ ॥ ६ ॥

[चतविरचिता । सुरद्विपदी ॥ ६ ॥]

पद्दणिवासा । अच्छरा सा ॥ ७ ॥

[पद्दनिवासा । अप्सरा सा ॥ ७ ॥]

मंगलावई । पत्तंसवई ॥ ८ ॥

[मङ्गलावती । पत्तांशवती ॥ ८ ॥]

चचआरजुआ । किर मअरभुआ ॥ ९ ॥

[चचकारयुता । किल मकरभुजा ॥ ९ ॥]

छदविहूसिआ । मलअविअसिआ ॥ १० ॥

[छदकारविभूषिता । मलयविकसिता ॥ १० ॥]

चपंसजुआ किर । जंभेट्टिअआ ॥ ११ ॥

[चपांशयुता किल । जंभेट्टिका ॥ ११ ॥]

पमुहओ[१] पसेसा। ललअअत्ति एसा ॥ १२ ॥

[पमुखी पशेषा। ललतकेति एषा ॥ १२ ॥]

पंचंससारहूए वहुलत्थे लक्खलक्खणविसुद्धे ॥
एत्थ सअंभुच्छंदे सेसेण समा परिसमत्ता ॥ १३ ॥

[पञ्चांशसारभूते वहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयम्भूच्छन्दसि शेषेण समाः परिसमाप्ताः ॥ १३ ॥]

१ Ms. reads पमुहा.

८. उत्थक्कादयः।

जइ तिण्णि होंति पा आवसाण।
जमआवि होंति पाआवसाण॥
उत्थक्क होइ चउतुँहुँवि जाण।
पाआण ताण × × तुँहुँ वि जाण॥ १॥

[यदि त्रयो भवन्ति पाः दावसानाः
यमकान्यपि भवन्ति पादावसाने।
उत्थक्को भवति × × × येषां
पादानां तेषां × × त्वमपि जानीहि॥ १॥]

जहा [यथा]—

धअरट्ठणरेंदूसासणेण।
विसमेण सुट्ठु दूसासणेण॥
जइ मह ण भग्गु दूसासणेण।
तो पहेंण जामि दूसासणेण॥ १·१॥

[धृतराष्ट्रनरेन्द्रोच्छ्वासकेन
विषमेण सुष्ठु दुःशासनेन।
× × ×
× × ×॥ १·१॥]

चत्तारि पगणाइं मअणावआरए॥ २॥

[चत्वारि पगणानि मदनावतारे॥ २॥]

जहा [यथा]—

ताव पडुपडह पडिपहअ पह[ह]पंगणे।
णाइँ सुरदुंदुही दिण्ण गअणंगणे॥
रसिअ सअसंख गाअंति वरमंगलं।
तिवलि ढड्ढंत घुम्मंत वरमद्दलं॥ २·१॥

[तावत् पटुपटहाः प्रतिप्रहताः प्रभुप्राङ्गणे
ननु सुरदुन्दुभयः दत्ताः गगनाङ्गने।
रसिताः शतं शङ्खाः गायन्ति वरमङ्गलं
तिवल्यः ढड्ढन्ति घुंमन्ति वरमर्दलाः॥ २·१॥]

बेण्णिवि चगणाइं। ध्रुवए सअलाइं॥ ३॥

[द्वौ अपि चगणौ। ध्रुवके सकलौ॥ ३॥]

जहा [यथा]—

वारणहो मज्झ । उम्मग्गिम करेवि ॥
सीहकिसोर ठिउ । वणे पइसरेवि ॥ ३·१ ॥

[वारणानां मध्ये । उन्मार्गगत्वं कृत्वा ।
सिंहकिशोरः स्थितः । वने प्रतिसृत्य ॥ ३·१ ॥]

सत्तविहा छड्डुणिआ तिविहाओ होंति तह अ घत्ताओ ॥
पद्धडिआ णेअविहा गीईओ होंति विविहाओ ॥ ४ ॥

[सप्तविधाश्छड्डुणिकास्त्रिविधा भवन्ति तथा च घत्ताः ।
पद्धतिका नैकविधा गीतयो भवन्ति विविधाः ॥ ४ ॥]

चोद्दहमत्ता विसमपआ । बारहमत्ता बेण्णि ॥
पढमा छड्डुणिआ हुवए । एव मुणेप्पिणु घिण्णि ॥ ५ ॥

[चतुर्दशमात्रौ विषमपादौ । द्वादशमात्रौ द्वौ ।
प्रथमा छड्डुणिका भवति । एवं ज्ञात्वा × × × ॥ ५ ॥]

जहा [यथा]—

सत्त(त्ता)रह दिण जुज्झंतउ । कुरुवइ णिहुअ[उ] हुत्तउ ॥
जल थंभेविणु संतो होप्पिणु । वासु महासरे सुत्तउ ॥ ५·१ ॥

[सप्तदश दिनानि युध्यमानः । कुरुपतिर्निभृतो भूतः ।
जलं स्तम्भयित्वा शान्तो भूत्वा । × × महासरसि सुप्तः ॥ ५·१ ॥]

दसतेरहमत्ता । पढमविदिअपअ जमअवर ॥
छड्डुणिआ विदिआ । पुणुवि गणा इअ भण अवर ॥ ६ ॥

[दशत्रयोदशमात्रौ । प्रथमद्वितीयपादौ यमकं वरम् ।
छड्डुणिका द्वितीया । पुनरपि गणाः इति भण अपरे ॥ ६ ॥]

जहा [यथा]—

जइ णिव्वुदि पाविअ । दुलह लहेवि णिअप्पणउ ॥
ठिउ कामिणि रज्जइं । जेण्ण करहिं हिअ अप्पणउ ॥ ६·१ ॥

[यदि निर्वृतिः प्राप्ता । दुर्लभं लब्ध्वा निजप्रणयम् ॥
× × × × । ये न कुर्वन्ति हितमात्मनः ॥ ६·१ ॥]

चगणाइं चारि थोरेवि । पढमे तइए वि ॥
चगणाइं गेण्ह वि सअलाइं । विदिअ चउत्थे वि[1] ॥ ७ ॥

[चगणानि चत्वारि स्थापयित्वा । प्रथमे तृतीयेपि ।
चगणे गृहाण द्वे सकले । द्वितीये चतुर्थेपि ॥ ७ ॥]

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१ Ms. reads एवि.

जहा [यथा]—

जइवि ण रूसहिं जइवि ण दूसहिं । जइ वि ण दअ करहिं ॥
तोवि मराला जिणवर हिअए । खण वि ण वीसरहिं ॥ ७·१ ॥

[यद्यपि न रुष्यसि यद्यपि न दुष्यसि । यद्यपि न दयां करोषि ।
ततोपि हे मन्द जिनवरं हृदये । क्षणमपि न विस्मर ॥ ७·१ ॥]

बारहमत्ता पढमं । चलणं तइअं पि ॥
णवकल बीअच्चउत्थो । छड्डणिए संति ॥ ८ ॥

[द्वादशमात्रः प्रथमः । चरणस्तृतीयोऽपि ।
नवकलो द्वितीयश्चतुर्थः । छड्डणिकायां सन्ति ॥ ८ ॥]

जहा [यथा]—

लग्ग ह(अ)णेअ असड्ढलु । तुह चलणह पणउ ।
जिम जाणहिं तिम पालहिं । किंकर अप्पणउ ॥ ८·१ ॥

[लग्नाः अनेके अश्रद्धालवः । तव चरणयोः प्रणताः ॥
यथा जानासि तथा पालय । किंकरमात्मनैव ॥ ८·१ ॥]

पढमपए विदिअपएँ । तइअपएँ अ तेहिं ठिआ ॥
एक्कक्कउ छगणु कउ । वेण्णि सअल तुरिएँ संठिअ ॥ ९ ॥

[प्रथमपदेपि द्वितीयपदे । तृतीयपदे च × × × ।
एकैकश्छगणः कृतः । द्वौ सकलौ तुर्ये संस्थितौ ॥ ९ ॥]

जहा [यथा]—

तिहुअणगुरु तं गअगु(उ)रु । मेल्लवि झीणकसाअउ ॥
गउसंतत(उ) विहरंतउ[1] । पुरिमताणु(लु) संपाइअउ ॥ ९·१ ॥

[त्रिभुवनगुरुस्तद् गजपुरं । त्यक्त्वा क्षीणकषायः ।
गतश्रान्तो विहरन् । पुरिमतालं संप्राप्तः ॥ ९·१ ॥]

पढमएँ तइअएँ । दोदो वि चउकला ॥
विदिअएँ चउत्थएँ । पाएँ पंचक्कला ॥ १० ॥

[प्रथमे तृतीये । द्वौ द्वौ अपि चतुःकलौ ।
द्वितीये चतुर्थे । पादे पञ्चकलौ ॥ १० ॥]

जहा [यथा]—

कण्ण परिपाडी । जणु जाणइ तोरा ॥
चत्तउ जो सवइ । तसु कमणु णिहोरा ॥ १०·१ ॥

[1] Ms. reads विरहंतउ.

[कर्णपरिपाट्यां । जनो जानाति सूत्रम् ।
त्यक्तो यः स्रवति । तस्य कीदृशो निरोधः ॥ १०·१ ॥]

दसकलपरिबद्धहें । अट्ठणिबद्धहें । तेरहकलसंभाविअहें ॥
पढमबिदिअपअ कर । तइअ पुणु बिउणु । छड्डुणिआ छप्पाइअहें ॥ ११ ॥

[दशकलापरिबद्धायाः । अष्टनिबद्धायाः । त्रयोदशकलासंभावितायाः ।
प्रथमद्वितीयपादौ कुरु । तृतीयं पुनः द्विगुणं । छड्डुणिकायाः षट्पद्याः ॥ ११ ॥]

जहा [यथा]—

धणधणु (ण्णु) समिद्धहो । पुहवि [प] सिद्धहो । जणमणणअणाणंदणहो ॥
र(व)णवासहो एंतहिं । रामाणें(णं)तेंहिं ।
किउ उम्माह(हो) पट्टणहो ॥ ११·१ ॥

[धनधान्यसमृद्धस्य । पृथिवीप्रसिद्धस्य । जनमनोनयनानन्दनस्य ।
वनवासं गच्छद्भ्याम् । रामानन्ताभ्याम् । कृत उन्माथः पट्टणस्य ॥ ११·१ ॥]

पढमचउत्थपअं बारहमत्तं जहा [प्रथमचतुर्थपदं द्वादशमात्रं यथा]—

अरि सअल विहंडेवि । जगु जसें मंडेवि । किउ पअंड राअ प्पणउ ॥
जा भुं(भु)जाण आढत्ती । धरकरकन्ती । तासु ण ईसइ परिहणउ ॥ ११·२ ॥

[अरीन् सकलान् विनाश्य । जगद्यशसा मण्डयित्वा । कृतः प्रचण्डो राजा प्रणतः ।
यदा भुजयोरारब्धा । धराकरकान्ता । तस्या नेर्ष्यति परिधानम् ॥ ११·२ ॥]

अवरावि जहा [अपरापि यथा]—

जण पुण्णहिं उप्पण्णउ । गुणसंपुण्णउ । सो पु(उ)व्वहमि(इ) वरिट्ठु ॥
तिहुअणसिअ[छ]त्तइं । कुलकमपत्तइं । सीहासण उअविट्ठु ॥ ११·३ ॥

[जनः पुण्यैरुत्पन्नः । गुणसंपूर्णः । स उद्वहति वरिष्ठः ।
त्रिभुवनसितच्छत्राणि । कुलक्रमप्राप्तानि । सिंहासन उपविष्टः ॥ ११·३ ॥]

अथ घत्ता—

णव मत्तउ पढमे । बीए चउद्दह मत्तओ ॥
तइए इमेच्चिअ । चोत्थएवि होइ घत्तओ ॥ १२ ॥

[नव मात्राः प्रथमे । द्वितीये चतुर्दश मात्राः ।
तृतीये एता एव । चतुर्थेपि, भवति घत्तकः ॥ १२ ॥]

जहा [यथा]—

खरदूसण लि(गि)लेवि । रणे(ण)[ए]वितेत्ति ण जाइआ ॥
णं खअकाले इह । रावणहो पडवी धाइआ ॥ १२·१ ॥

[खरदूषणौ गिलित्वा । रणदेवीतृप्तिर्न जाता ।
ननु क्षयकाले इह । रावणस्य पतित्वा धाविता ॥ १२·१ ॥]

सव्वाणहोंम्पि पआणं। तिणवकलओ हुवंति ॥
घत्तालक्खण एरिसउ। गोवाला विलवंति ॥ १३ ॥

[सर्वेषामपि पदानां। त्रिनवकला भवन्ति।
घत्तालक्षणमीदृशं। गोपाला विलपन्ति ॥ १३ ॥]

जहा [यथा]—

अक्खइ गउतमसामि। तिहुअणें लद्धपसंसहों ॥
सुण सेणिअ उप्पत्ति। रक्खसवाणरवंसहों ॥ १३·१ ॥

[आख्याति गौतमस्वामी। त्रिभुवने लब्धप्रशंसानाम्।
शृणु श्रेणिक उत्पत्तिम्। राक्षसवानरवंशानाम् ॥ १३·१ ॥]

चा मुहवंक चआरि ठवेप्पिणु। आइमे वीअए [एक ?] करेप्पिणु ॥
तइअचउत्थए वे जमआ पुणु। तं तिविहं इह घत्तमहो सुणु ॥ १४ ॥

[चान् मुखवक्त्रान् चतुरः स्थापयित्वा। आदिमे द्वितीये एकं कृत्वा।
तृतीये चतुर्थे द्वे यमके पुनः। तत्त्रिविधामिह घत्तामहो शृणु ॥ १४ ॥]

जहा [यथा]—

वामणरूअ करेप्पिणु माहउ। वेउ पढन्त पराइउ साहउं ॥
तिण्णि पआइं करेप्पिणु सामउ। दाणउ वंधिउ सो वलिणामउ ॥ १४·१ ॥

[वामनरूपं कृत्वा माधवः। वेदं पठन् परायातः साधुः।
त्रीणि पदानि कृत्वा श्यामः। दानवो बद्धः स बलिनामा ॥ १४·१ ॥]

पद्धडिआ पुणु जे इ करेंति। ते सोडह मत्तउ पउ धरेंति ॥
विहिं पअहिं जमउ ते णिम्मअंति। कडवअ अट्ठहिं जमअहिं रअन्ति ॥ १५

[पद्धतिकां पुनर्येपि कुर्वन्ति। ते षोडश मात्राः पादं धारयन्ति।
द्वाभ्यां पादाभ्यां यमकं ते निर्मिमते। कडवकमष्टभिर्यमकै रचयन्ति ॥ १५ ॥]

आइहिं पुणु घत्त समामणंति। जमआवसाण छड्डुणि भणंति ॥
संखाणिवद्धकडवेहिं संधि। इह विविहपआरहिं तुहुँ वि वंधि ॥ १६ ॥

[आदौ पुनः घत्तां समामनन्ति। यमकावसानां छड्डुणिकां भणन्ति।
संख्यानिबद्धकडवैः सन्धि। इह विविधप्रकारैः त्वमपि बधान ॥ १६ ॥]

संधिहे आइंते[2] रइअ एअ। छड्डुणिआ(अ)वि घत्ता भण सुभेअ ॥
अण्णाउ विविहपआरिआउ। घत्ताउ छड्डुणि विआरिआउ ॥ १७ ॥

[सन्धेरादौ रचिता एताः। छड्डुणिका अपि घत्ताः भण सुभेदाः।
अन्या विविधप्रकारकाः। घत्ताः छड्डुणिकाः विदारिकाः ॥ १७ ॥]

१ Ms. reads रसअंति. २ Ms. reads संधिमेआइंते.

तीए सुण(णे)वि वज्झंति ताउ । लोएहिं केण विण्णाउ ताउ ॥
सालाहणेण धवलाइं जाइं । विरइअइं[1] अणेअइं बहुविहाइं ॥ १८ ॥

[× × × श्रुत्वा बध्यन्ते याः । लोकेन केन विज्ञातास्ताः ।
सातवाहनेन धवलानि यानि । विरचितान्यनेकानि बहुविधानि ॥ १८ ॥]

इअ एम असेसव(उ) वज्झंति । सअलउ णाअरिअ ॥
सुपसिद्धा लोए पंडिअ– । जणेहिं समाअरिअ ॥ १९ ॥
[इत्येवमशेषा बध्यन्ते । सकला नागरिक्यः ।
सुप्रसिद्धा लोके पण्डित- । जनैः समाचरिताः ॥ १९ ॥]

संधिहिं आइहिं घत्ता । दुवई गाहाडिल्ला ॥
मत्ता पद्धडिआए । छड्डुणिआ वि पडिल्ला ॥ २० ॥
[सन्धिषु आदौ घत्ता । द्विपदी गाथा अडिला ।
मात्राः पद्धतिकाः । छड्डुणिका अपि पश्चाद्भवाः ॥ २० ॥]

संधिघत्ता जहा [सन्धिघत्ता यथा]—

जिणुपंचहुँ रत्तुप्पलहिं । दीवावेविणु वारि ॥
एक्कमि जम्मणु पुणु मरणु । छिण्णहुँ अट्ठपहारि ॥ २०·१ ॥
[जिनपञ्चकस्य रक्तोत्पलैः । दापयित्वा वारि ।
एकदैव जन्म पुनर्मरणं । छिन्नमष्टप्रहारि ॥ २०·१ ॥]

अह दुवई [अथ द्विपदी]—

पडिहिअभिण्णकण्णगंडत्थले विउणोविट्टपुच्छओ
णिद्दअवलिअकरपहरपरिअरथिरकअणिअसरीरओ ।
चलदलिवलयमधुरझंकारविराजितकुम्भमण्डलं
तव नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २०·२ ॥
[प्रतिहितभिन्नकर्णगण्डस्थले द्विगुणोद्वर्तितपुच्छः
निर्दयवलितकरप्रहारपरिकरस्थिरकृतनिजशरीरः ।
चलदलिवलयमधुरझंकारविराजितकुम्भमण्डलं
तव नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २०·२ ॥]

अह गाहा जहा [अथ गाथा यथा]—

तुम्ह पअकमलमूले अम्हे जिण दुःखभावतविआइं ॥
दुरु दुल्लिआइं जिणवर जं जाणसु तं करेज्जासु ॥ २०·३ ॥
[युष्माकं पदकमलमूले वयं जिन दुःखभावतापिताः ।
ध्रुवं ढौकिताः जिनवर यज्जानीयास्तत्कुर्याः ॥ २०·३ ॥]

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1. Ms. reads विरइआइं अणेआइं. But this is against metre.

अह अडिल्ला जहा [अथ अडिल्ला यथा]—

अक्कपलासविल्लुअडरूसउ
धम्मिअ एमएम महुअरु तूसउ।
वुद्धाइच्च वम्ह हरि संकरु
जो मेराउ देउ हरिसंकरु ॥ २०·४ ॥

[अर्कः पलाशो बिल्वः अटरूषो (वा)
धार्मिक एवमेव मधुकरस्तुष्टः।
बुद्ध आदित्यो ब्रह्मा हरिः शंकरः
यो मदीयो देवो हर्षंकरः ॥ २०·४ ॥]

मत्ता जहा [मात्रा यथा]—

जअहिं जिणवर सोम अकलंक।
सुरसण्णुअ विगअभअ।
राअरोसमअमोहवज्जिअ ॥
मअणणासण भवरहिअ।
विसअ सअल तइं देव णिवज्जिअ ॥ २०·५ ॥

[जय जिनवर सौम्य अकलङ्क
सुरसंनुत विगतभय।
रागरोषमदमोहवर्जित
मदनशासन भवरहित।
विषयाः सकलास्त्वयि देव निमग्नाः ॥ २०·५ ॥]

पद्धडिआ जहा [पद्धतिका यथा]—

जिणणामे मअगल मुअइ दप्पु
केसरि वस होइ ण डसइ सप्पु।
जिणणामे ण डहइ धअधअंत
हुअवह जालासअपज्जलंत ॥ २०·६ ॥

[जिननाम्ना मदगलो मुञ्चति दर्पं
केसरी वशो भवति न दशति सर्पः।
जिननाम्ना न दहति धगधगन्
हुतवहो ज्वालाशतैः प्रज्वलन् ॥ २०·६ ॥]

जिणणामे जलणिहि देइ थाहु
आरण्णे वण्णु ण वधइ वाहु।
जिणणामे भवसअसंखलाइं
तुट्टंति होंति खण मोक्कलाइं ॥ २०·७ ॥

[जिननाम्ना जलनिधिर्ददाति स्थानं
अरण्ये वन्यं न हन्ति व्याघ्रः ।
जिननाम्ना भवशतशृङ्खलाः
त्रुट्यन्ति भवन्ति क्षणेन मुक्ताः ॥ १०.७ ॥]

जिणणामे पीडइ गहु ण कोवि
दुम्मइ पिसाउ ओसरइ सोवि ।
जिणणामे दुग्गअ खहि जंति
अणुदिण वरपुण्णइं उब्भवंति ॥ १०.८ ॥

[जिननाम्ना पीडयति ग्रहो न कोपि
दुर्मतिः पिशाचोपसरति सोपि ।
जिननाम्ना दुर्गतानि क्षयं यान्ति
अनुदिनं वरपुण्यान्युद्भवन्ति ॥ १०.८ ॥]

जिणणामे छिंदेवि मोहजालु
उप्पज्जइ देवलु सामिसालु ।
जिणणामे कम्मइं णिद्दलेवि
मोक्खग्गे पइसिअ सुह लहेवि ॥ १०.९ ॥

[जिननाम्ना छित्वा मोहजालं
उत्पद्यते देवभक्तोऽधिपतिः ।
जिननाम्ना कर्माणि निर्दाल्य
मोक्षाग्रे प्रविष्टः सुखं लब्ध्वा ॥ १०.९ ॥]

छड्डणिआ जहा [छड्डुणिका यथा]—

जिणणामपवित्तें । दिव सुव्वंतें । पाउ असेसु वि छज्जइ ॥
जं जं मणें भावइ । तं सुह पावइ । दीणु ण कासु वि किज्जइ ॥ १०.१० ॥

[जिननामपवित्रेण । × × श्रूयमाणेन । पापमशेषमपि छिद्यते ।
यद्यन्मनसा भावयति । तत्सुखं प्राप्नोति । दैन्यं न कस्यापि क्रियते ॥ १०.१० ॥]

संगीअवज्जअहिणअसंहुत्तं तालमेअमिह सुणसु ॥
सत्तच्छंदोरूअं सत्तता(त्ता)लं हुवे कव्वे ॥ २१ ॥

[संगीत-वाद्य-अभिनयसंयुक्तं तालमेतमिह शृणुष्व ।
सप्तच्छन्दोरूपं सप्ततालं भवेत्काव्ये ॥ २१ ॥]

पंचच्छंदोरूअं पंचता(त्ता)लं च होइ कव्वम्मि ॥
तेंहिँ रूएहिँ अ रइअं तिता(त्ता)लं तं मुणिज्जासु ॥ २२ ॥

[पञ्चच्छन्दोरूपं पञ्चतालं च भवति काव्ये ।
त्रिभी रूपै रचितं त्रितालं तज्ज्ञातव्यम् ॥ २२ ॥]

छंदोरूएहिँ विहिं जुअलं चक्कलअमेव च चऊहिं ॥
कुलअं सेसेहिँ हुवे चक्कसमं तेहिँ तेहिं तं ॥ २३ ॥

[छन्दोरूपाभ्यां द्वाभ्यां युगलं चक्कलकमेव चतुर्भिः ।
कुलकं शेषैर्भवेत् चक्रसमं तैस्तैस्तत् ॥ २३ ॥]

घत्ताछड्डुणिआहिं पद्धडिआ[हिं] सुअण्णरूएहिं ॥
रासाबंधो कव्वे जणमणअहिरामओ होइ ॥ २४ ॥

[घत्ताछड्डुणिकाभिः पद्धतिकाभिः सुवर्णरूपाभिः ।
रासाबन्धः काव्ये जनमनोभिरामको भवति ॥ २४ ॥]

एक्कवीसमत्ताणिहणउ उद्दामगिरु
चउदसाइ विस्साम होभ(इ) गणविरइथिरु ।
रासाबंधु समिद्धु एउ अहिरामअरु
लहुअतिअलअवसाणविरइ अ[इ]महुरअरु ॥ २५ ॥

[एकविंशतिमात्रानिधन उद्दामगिरः
चतुर्दशादिविश्रामो भवति गणविरतिस्थिरः ।
रासाबन्धः समृद्धोऽयं अभिरामतरः
लघुकत्रिकलकावसानविरचितो अतिमधुरतरः ॥ २५ ॥]

जहा [यथा]—

सुरवरणरवरथुअ उरअवरपणविअकम[1]
मअणमहण जलहिगअरोस जाअसमदम ।
परमधीर जिणएव जअ णिहिवरसरणिलअ
पहअदुरिअ संतावहरण गुरुमोहविलअ ॥ २५·१ ॥

[सुरवरनरवरस्तुत उरगवरप्रणतक्रम
मदनमथन × × × गतरोष जातशमदम ।
परमधीर जिनदेव जय × × × × निलय
प्रहतदुरित संतापहरण गुरुमोहविलय ॥ २५·१ ॥]

जहा अ [यथा च]—

जइ वि ण वसुमइमग्गहं इह कों वि संचरइ
अइकिलेसे ससिणि सुद्दे अ वि जइ फुरइ ।
तोंवि एँहु मोरी वाणि वि लट्ठ कलाग(व)वइ
अहिणवघणपअपसरहिं अवहंसेहिं रमइ ॥ २५·२ ॥

१. Ms. reads उरअवंरणविअउचरणकंम.

[यद्यपि न वसुमतीमार्गेषु इह कोपि संचरति
    अतिक्लेशे शशिनि यदि स्फुरति ।
  ततोपि इयं मयूरी वाणी अपि सुन्दरकलापवती
    अभिनवघनपदप्रसरैः अपभ्रंशैः रमते ॥ २५·२ ॥]

सअलाओ जाईओ पत्थारवसेण एत्थ बज्झंति ।[1]
रासावंधू(धो) णूणं रसाअणं चेअ गोट्ठीसु ॥ २६ ॥

[सकला जातयः प्रस्तारवशेनात्र बध्यन्ते ।
  रासाबन्धो नूनं रसायनं चैव गोष्ठीषु ॥ २६ ॥]

विसमउ पाउ । होइ असे[सु] वि सत्तकलु ॥
पुणु समु पाउ । तेरसुकलु रासे सकलु ॥ २७ ॥

[विषमः पादः । भवत्यशेषोऽपि सप्तकलः ॥
  पुनः समः पादः । त्रयोदशकलो रासे सकलः ॥ २७ ॥]

एत्थु वे कडवा वज्झंति तेम
  समताल विआरी होइ जेम ।
एक्कणि(लि)अचलणवलवलणकरण
  छन्दोवसेण समतालकरण ॥ २८ ॥

[अत्र द्वे कडवके बध्येते तथा
    समताला विदारी भवति यथा ।
  एकैकचरण × × × × × ×
    छन्दोवशेन समतालकरणम् ॥ २८ ॥]

देवाण थुइअकरणे छंदोजाईउ जाउ भणिआउ ।
ताउ पि(च्चि)अ फुल्लडआ अवभंसत्थे सआ होंति ॥ २९ ॥

[देवानां स्तुतिकरणे छन्दोजातयः याः भणिताः ।
  ता एव फुल्लटका अपभ्रंशस्थे सदा भवन्ति ॥ २९ ॥]

मंगलविवाहकरणे ताइं चिअ मंगलाइं गिज्जंति ।
बहुविहवंधेहिं [सआ] विउहा मण्णंति सव्वकज्जेसु ॥ ३० ॥

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१. Vv. 26 to 31 and the final colophon are found only in the Palm-leaf ms., which, however, does not contain v. 32.

[मङ्गलविवाहकरणे तान्येव मङ्गलानि गीयन्ते ।
बहुविधबन्धैः सदा विबुधा मन्यन्ते सर्वकार्येषु ॥ ३० ॥]

णो तत्थ जमअसुद्धी णो छंदो णो [अ] लक्खणं किं पि ।
सुद्धा लक्खणअं णो थुणिआइं तह वि णिउणेहिं ॥ ३१ ॥

[न तत्र यमकशुद्धिः न च्छन्दो न च लक्षणं किमपि ।
× × लक्षणकं न; स्तुतानि तथापि निपुणैः ॥ ३१ ॥]

पंचंससारहूअं बहुलत्थं लक्खलक्खणविसुद्धं ॥
एत्थ सअंभुच्छंदं अवहंसंतं परिसमत्तं ॥ ३२ ॥

[पञ्चांशसारभूतं बहुलार्थं लक्ष्यलक्षणविशुद्धम् ।
अत्र स्वयम्भूच्छन्दः अपभ्रंशान्तं परिसमाप्तम् ॥ ३२ ॥]

कइराअरइअं संभुणामं छंदलक्खणं समत्तं ॥

[कविराजरचितं स्वयंभूनाम छन्दोलक्षणं समाप्तम् ॥]

IMPORTANT NOTE

A portion of the earlier part of this work was made available to me by Pandit Rāhula Saṁkṛtyāyana at a very late stage of printing. I am, therefore, printing it here, immediately after the conclusion of the work, though it ought to have appeared at its commencement. Its chapters and verses are also separately numbered.—H. D. V.

म हा क वि श्री स्व यं भू कृ तं

स्वयंभूच्छन्दः (पूर्वभागः)[1]

१. गाथादिविधिः।

[Fol. 1 is missing.]

[Fol. 2 A] आससु पउत्थवइए ण होंति णवपाउसब्भाइं ॥ १·१ ॥

[आश्वसिहि प्रोषितपतिके न भवन्ति नवप्रावृडभ्राणि ॥ १·१ ॥]

हिआरो बिंदुजुओ पआवसाणम्मि लहू। छइल्लाण जहा—[हिकारो बिन्दुयुतः पदावसाने लघुः। छइल्लस्य यथा—]

धवलेहिँ अणंजणसामलेहिँ पेरंततणुअतणुएहिं।
णिद्दाएत्ति उवेंदो गअणिद्दाएहिँ अच्छीहिँ ॥ १·२ ॥

[धवलाभ्यामनञ्जनश्यामलाभ्यां पर्यन्ततनुकतनुकैः।
निद्रायते उपेन्द्रः गतनिद्राभ्यामक्षिभ्याम् ॥ १·२ ॥]

एआरो सुद्धो पआवसाणम्मि लहू। वम्मउत्तस्य जहा—[एकारः शुद्धः पदावसाने लघुः। वर्मपुत्रस्य यथा—]

पच्चूसग्गअवरमलिआए उड्डीणससिविहंगाए।
धवलाइं गलंति णिसालआएँ णक्खत्तकुसुमाइं ॥ १·३ ॥

[प्रत्यूषगजवरमृदितायाः उड्डीनशशिविहंगायाः।
धवलानि गलन्ति निशालतायाः नक्षत्रकुसुमानि ॥ १·३ ॥]

ओआरो सुद्धो पआवसाणम्मि लहू अ। पालित्तस्स जहा—[ओकारः शुद्धः पदावसाने लघुश्च। पादलिप्तस्य यथा—]

उअ पोम्मराअमरगअसंवलिआ णहअला[2]ओ ओवरइ।
णहसिरिकंठब्भट्ठ व्व कंठिआ कीररिंछोली ॥ १·४ ॥

[पश्य पद्मरागमरकतसंवलिता नभस्तलादवतरति।
नभःश्रीकण्ठभ्रष्टेव कण्ठिका शुकपङ्क्तिः ॥ १·४ ॥]

स्वंजणसंजोए परे वसेसं च सविहासं। विअड्ढस्स जहा—[स्वव्यञ्जनसंयोगे ××××××। विदग्धस्य यथा—]

ते च्चिअ सुहआ ते च्चिअ सप्पुरिसा ते जिअंत जिअलोए।
वोद्रहिद्रहम्मि पडिआ तरंति जे च्चेअ हेलाए ॥ १·५ ॥

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१. Please see note on p. 102. २. Ms. wrongly reads णहअलाहि.

[त एव सुभगा त एव सत्पुरुषाः ते जीवन्तो जीवलोके।
तरुणीद्रहे पतिताः तरन्ति ये एव हेलया ॥ १·५ ॥]

[Fol. 2 B] हवेंजणसंजोए परे वसेसम्मि सविहासं। [हव्यञ्जनसंयोगे ×××]
गोरिरअरेअलित्तं जं आसि पिणाइणो महल्लिंगं।
अज्ज वि ण्हवणमिसेणं धुअइ जणो तं च सविसेसं ॥ १·६ ॥

[गौरीरजोरेतोलिप्तं यदासीत् पिनाकिनो महल्लिङ्गम्।
अद्यापि स्नपनमिषेण धावति जनस्तच्च सविशेषम् ॥ १·६ ॥]

छ[1]प्पंचचउतिदुअला छपचतदा पाअ[अ]म्मि पंच गणा।
एहं चिअ वोच्छंतं जं होहि[इ] रूअअं छंदे ॥ २ ॥

[षट्पञ्चचतुस्त्रिद्विकलाः छपचतदा पादे पञ्च गणाः।
एतदेवोच्यमानं यद्भवति रूपकं छन्दसि ॥ २ ॥]

छपचतदा अहिउत्तस्स जहा—[छपचतदाः अभियुक्तस्य यथा—]

ओट्ठउडुब्भडदलं रल(स)णारओहं
त(द)सणच्छविकेसरं णअणालिसोहं।
मित्तप्पडिवोहिअं उब्भट्ठणिद्दं
रेहइ वरकामिणीवअणारविंदं ॥ २·१ ॥
—अरविंदओ णाम छंदओ।

[ओष्ठपुटोद्भटदलं रसनारजओघं
दशनच्छविकेसरं नयनालिशोभम्।
मित्रप्रतिबोधितं उद्भ्रष्टनिद्रं
शोभते वरकामिनीवदनारविन्दम् ॥ २·१ ॥]

चा अट्ठ खंधअद्धे उरदा छट्ठम्मि ण विसमे मज्झगुरुं।
सत्तद्ध गीइअद्धे जाणह संकिण्णअत्ति दोहिम्मि ॥ ३ ॥

[चाः अष्टौ स्कन्धकार्धे; उदरद्विमात्रौ षष्ठे, न विषमे मध्यगुरुः।
सार्धसप्त गीत्यर्धे; जानीत संकीर्णकमिति द्वयोः ॥ ३ ॥]

खंधओ पवरसेणस्स [स्कन्धकः प्रवरसेनस्य]—

ते विरला सप्पुरिसा जे अभणंता घडंति कज्जालावे।
थोअ च्चिअ ते अ दुमा जे अमुणिअकुसुमणिग्गमा[2] देंति फलं ॥ ३·१ ॥

[ते विरलाः सत्पुरुषाः ये अभणन्तः घटयन्ति कार्यालापान्।
स्तोका एव ते च द्रुमाः ये अज्ञातकुसुमनिर्गमाः ददति फलम् ॥ ३·१ ॥]

गीइ भी[Fol. 3 A]रुणो जहा [गीतिः भीरोः यथा]—

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१. Ms. reads च्छपंचचउत्तिदुअला. २. Ms. reads णिग्गआ.

हा हिअअ किं विसूरसु रूअं दट्ठूण परकलत्ताण।
पावेण णवरि लिप्पसि पावं पाविहसि तं ण पाविहसि ॥ ३·२ ॥

[हा हृदय किं खिद्यसे रूपं दृष्ट्वा परकलत्राणाम्।
पापेन केवलं लिप्यसे पापं प्राप्स्यसि तां न प्राप्स्यसि ॥ ३·२ ॥]

संकिण्ण(ण्णं) कन्हदत्तस्स [संकीर्णं कृष्णदत्तस्य]—

अप्पिज्जउ जणअसुआ अणुणिज्जउ राहओ पअत्तेण।
आअड्ढिअचाअवरा जाव ण निवडंति दुज्जआ रामसरा ॥ ३·३ ॥

[अर्प्यतां जनकसुता अनुनीयतां राघवः प्रयत्नेन।
आकृष्टचापवरात् यावन्न निपतन्ति दुर्जया रामशराः ॥ ३·३ ॥]

गीअ(इ) च्चिअ उवगीई लहुणा छट्ठेण एक्केण।
पुव्वद्धेणुग्गीई[1] गाहा संभवइ पच्छिमद्धेण ॥ ४ ॥

[गीतिरेव उपगीतिः लघुना षष्ठेन एकेन।
पूर्वार्धेन उद्गीतिः गाथा संभवति पश्चिमार्धेन ॥ ४ ॥]

उअगीइ णिउणस्स [उपगीतिः निपुणस्य]—

जाओ हरइ कलत्तो(त्तं) वड्ढंतो भोअणं हरइ।
अत्थं हरइ समत्थो पुत्तसमो वेरिओ णत्थि ॥ ४·१ ॥

[जातो हरंति कलत्रं वर्धमानो भोजनं हरति।
अर्थं हरति समर्थः पुत्रसमो वैरी नास्ति ॥ ४·१ ॥]

उगी(ग्गी)इ सालाहणस्स [उद्गीतिः सातवाहनस्य]—

थणदोहडिए भरइ व वाला लाअण्णसलिलोहं।
रमणालवालणिग्गअरोमावलिवल्लरि व्व सिंचेइ ॥ ४·२ ॥

[स्तनद्विघस्या बिभर्तीव बाला लावण्यसलिलौघम्।
रमणालवालनिर्गतरोमावलिवल्लरीमिव सिञ्चति ॥ ४·२ ॥]

गाहा च्छइल्लाण जहा [गाथा छेकस्य यथा]—

गरुअं थणाण भारं दट्ठूण किसत्तणं च मज्झम्मि।
भग्गणभएण विहिणा दिण्णो रोमावलीखंभो ॥ ४·३ ॥

[गुरुकं स्तनयोर्भारं दृष्ट्वा कृशत्वं च मध्ये।
भञ्जनभयेन विधिना दत्तो रोमावलीस्तम्भः ॥ ४·३ ॥]

[Fol. 3 B] तिगणविरामा पच्छा; जा पुव्वद्धम्मि पुव्वपच्छा सा।
पच्छद्धे परपच्छा; अविरामा भण्णए विउला ॥ ५ ॥

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१ Ms. reads उअगीइ.

[त्रिगणविरामा पथ्या; या पूर्वार्धे पूर्वपथ्या सा।
पश्चार्धे परपथ्या; अविरामा भण्यते विपुला ॥ ५ ॥]

पच्छ(च्छा) भोइअस्स जहा [पथ्या भोगिनः। यथा]—

पउरजुआणो गामो महुमासो जोव्वणं पई ठेरो।
जुण्णसुरा साहीणा असइ(ई) मा होउ किं मरउ ॥ ५·१ ॥

[प्रचुरयुवको ग्रामो मधुमासो यौवनं पतिः स्थविरः।
सुरा स्वाधीना असती मा भवतु किं म्रियताम् ॥ ५·१ ॥]

पुव्वपच्छा चंदणस्स जहा [पूर्वपथ्या चन्दनस्य यथा]—

सुहअ गअं तुह विरहे तिस्सा हिअअं पवेविरं अज्ज।
करिचरणचप्पणुच्छलिअथोअतोअं पिव दिसासु ॥ ५·२ ॥

[सुभग गतं तव विरहे तस्या हृदयं प्रवेपमानमद्य।
करिचरणमर्दनोच्छलितं स्तोकं तोयमिव दिशासु ॥ ५·२ ॥]

परपच्छा पालित्तस्स जहा [परपथ्या पादलिप्तस्य यथा]—

वणमहिसजूहसंभमेउ[1] कद्दमुप्पीलभमिअमीणउलं।
आसण्णसोसभीअं हुवइ व जीअं तलाअस्स ॥ ५·३ ॥

[वनमहिषयूथसंभ्रमात् कर्दमोत्पीडभ्रान्तमीनकुलम्।
आसन्नशोषभीतं भवतीव जीवितं तडागस्य ॥ ५·३ ॥]

विउला तस्सेअ [विपुला तस्यैव]—

आआसतलाए णिम्मलम्मि पप्फुल्लचंदकमलम्मि।
मिअमहुअरचरणविहडिअस्स[2] व जोन्हारओ फुरइ ॥ ५·४ ॥

[आकाशतडागे निर्मले प्रफुल्लचन्द्रकमले।
मृगमधुकरचरणविघटित इव ज्योत्स्नारजः स्फुरति ॥ ५·४ ॥]

गुरुमज्झगोअरेहिं वीअचउत्थेसु सव्वचवला सा।
पुव्वद्धे × × × × ॥ ६ ॥

[गुरुमध्यगोचराभ्यां द्वितीयचतुर्थयोः सर्वचपला सा।
पूर्वार्धे × × × × ॥ ६ ॥]

[Foll. 4 and 5 are missing.]

[Fol. 6 A]—वस्स [—वस्य]—

इच्छुमअं कोअंडं सअं अणंगो सिलीमुहा पुप्फमआ।
तह वि हु विंधइ मअणो णिउणं चिअ णिरवसेसं पि जणो(णे) ॥ ७·१ ॥

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१ Ms. reads संम्मउ. २ Is it विहडिअम्मि ?

[इक्षुमयं कोदण्डं स्वयमनङ्गः शिलीमुखाः पुष्पमयाः ।
तथापि खलु विध्यति मदनो निपुणमेव निरवशेषमपि जने ॥ ७·१ ॥]

गाहा[ए] पुव्वद्धे दो दो वड्ढंति जइ चआरंसआ[1] इमो गाहो ।
उ-वि-अव-सम-उअपुव्वो[2] मालागाहोव्व सेसेहिं ॥ ८ ॥

[गाथाया पूर्वार्धे द्वौ द्वौ यदि चकारांशका अयं गाथः ।
उद्-वि-अव-सम-उपपूर्वः मालागाथ एव शेषैः ॥ ८ ॥]

गाहो सुरसेणस्स [गाथः सुरसेनस्य]—

पवणपडिपहअपाअवणिहसणछिप्पंतथोरसुहछेअ[3]भरिअनलिणउडा ।
पिज्जंत पत्थिएहिं धुत्तीअहरव्व धुत्तेहिं ॥ ८·१ ॥

[पवनप्रतिप्रहतपादपनिघर्षणस्पृशत्स्थविरसुखच्छेदभृतनलिनपुटाः ।
पीयन्ते पथिकैः धूर्ता-अधर इव धूर्तैः ॥ ८·१ ॥]

उग्गाहो लडहसहावस्स [उद्गाथो लटभस्वभावस्य]—

अद्दद्दचंदणुप्पंकपंकअं मुक्कचक्ककप्पूरसुरहिसंजोग्गकुंकुमालेओ ।
तिस ता डहइ सरीरं विसहरविसदोसदट्ठो व्व ॥ ८·२ ॥

[आर्द्रार्द्रचन्दनपङ्कपङ्कजं मुक्ताचक्रकर्पूरसुरभिसंयोगकुङ्कुमालेपः ।
तस्यास्तावद्दहति शरीरं विषधरविषदोषदष्टमिव ॥ ८·२ ॥]

विग्गाहो इ तस्सेअ [विगाथस्तस्यैव]—

केसरिकिसोरखरणहरपहरणिद्दलिअमत्तकरिकुंभपीढ-
परिगलिअधवलमुत्ताहलुज्जलावअवो ।
[Fol. 6 B] **थणवट्ठसंठिओ सुहअ तीअ हारो ण सोहाइ ॥ ८·३ ॥**

[केसरिकिशोरखरनखरप्रहारनिर्दलितमत्तकरिकुम्भपीठ-
परिगलितधवलमुक्ताफलोज्ज्वलावयवः ।
स्तनपृष्ठसंस्थितः सुभग तस्या हारो न सुखयति ॥ ८·३ ॥]

अवगाहो तस्सेअ [अवगाथस्तस्यैव]—

चलचलिअविज्जुलावलअसजलजलहररसंतपरिमुक्क-
थोरधारासरोहजज्जरिअविरहिणीहिअअ होंतसंताओ ।
मा संतावेहि समं णिसंस णवपाउसं गंतुं ॥ ८·४ ॥

[चलवलितविद्युद्वलयसजलजलधररसत्परिमुक्तस्थविर-
धाराशरौघजर्जरितविरहिणीहृदयं भवत्सन्तापम् ।
मा संतापय समं नृशंस नवप्रावृषि गत्वा ॥ ८·४ ॥]

संगाहो तस्सेअ [संगाथस्तस्यैव]—

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१ Ms. reads चआरअंसआ. २ Ms. reads अउव्वो. ३ Ms. reads सुहच्छेअ.

तरलालिवलअचलचलणचालणुच्छित्तमालइलुलंतपरि–
मलाअट्टसुपरिघुट्टविअनिट्ठुराराावमोरपारद्धतंडवारंभे।
आरंभसि णिक्किव पाउसम्मि किं गमणअं तंसि॥ ८·५॥

[तरलालिवलयचलचरणचालनोत्स्पृष्टमालतीलोलपरिमला-
कृष्टसुपरिघोषितनिष्ठुरारावमयूरप्रारब्धताण्डवारम्भायाम्।
आरम्भसे निष्कृप प्रावृषि किं गमनं तस्याम्॥ ८·५॥]

उवंगाहो[1] तस्सेअ [उपगाथः तस्यैव]—

दिसिदिसि पसरंतच्चिअ लोद्धं गंधुद्धभेंभलभमंतभमरभमरोहपउर
परिमुक्ककलअलुग्घोससंमसंघाअसिग्घघुम्मविअपहिअणिग्घोरे।
णिग्घोरपक्खिणो जे वि ते इ घरवावडा होंति॥ ८·६॥

[दिशि दिशि प्रसरत् × × × लोध्रगन्धोर्ध्वविह्वलभ्रमद्भ्रमरभ्रमरौघप्रचुरपरिमुक्त-
कलकलोद्घोपसम्यक्संघातशीघ्रघूर्णितपथिकनिर्दये।
निर्दयपक्षिणो येपि तेऽपि गृहव्यापृता भवन्ति॥ ८·६॥]

मालागाहो णिउणस्स [मालागाथो निपुणस्स] [Fol. 7 is missing.]

२. गलितकजातिः

[Fol. 8A] प्पअरु पढमअहं॥

माआमाणमोहकलिकामकोहमअहरिसलोह-
रसरूअगंधपमुहपणसट्ठविसअं।
केवलणिम्ममा णउज्जोअणा अ तअलोक्कमंडणा
होअ मज्झ गअणिरवसेसविसअं॥ १·१॥

[मायामानमोहकलिकामक्रोधमदहर्षलोभ-
रसरूपगन्धप्रमुखपञ्चषष्टिविषयम्।
केवलनिर्ममा नयोद्योतनाश्च त्रैलोक्यमण्डनाः
भवत मम गतनिरवशेषविषयम्॥ १·१॥]

तच्चिअ दोचआररहिअं गआरणिहणं भण्णं(णं)ति
किर मुद्धगलिअअं ति॥ २॥[2]

[तदेव द्विचकाररहितं गकारनिधनं भणन्ति किल मुग्धगलितकमिति॥ २॥]

तं विअड्ढस्स [तद्विदग्धस्य]—

१ Ms. reads उग्गाहो. २ This is मालागलितकः last two lines only.

णमह महिंदमउडमणिकिरणवारिधाराहिसित्तउहयक्कमारविंदं
निरुअमदेहदित्तिदुत्तरतरंगिणीण्हविअसअलगहचक्कमारविंदं ।
मिलिअतिलोअलोअलोअणभमंतमत्तालिपंतिपरिपीअरूअकमलं
परमसिरिप्पओ(हो)हओहामिअअहिणवदेवलोअदुल्लहअलब्भकमलं
॥ २·१ ॥

[नमत महेन्द्रमुकुटमणिकिरणवारिधाराभिषिक्तोभयक्रमारविन्दं
निरुपमदेहदीप्तिदुस्तरतरंगिणीस्नपितसकलग्रहचक्रमारवृन्दम् ।
मिलितत्रिलोकलोकलोचनभ्रमन्मत्तालिपङ्क्तिपरिपीतरूपकमलं
परमश्रीप्रभौघतिरस्कृताभिनवदेवलोकदुर्लभालभ्यकमलम् ॥ २·१ ॥]

पुणरवि दोचआररहिअं गआरणिहणं उग्गगलिअअं ॥ ३ ॥

[पुनरपि द्विचकाररहितं गकारनिधनं उग्रगलितकम् ॥ ३ ॥]

उग्गगलिअअं वढामित्तस्स [उग्रगलितं वृद्धमित्रस्य]—

अरि भंगुरवलाससंदोह समरवेलासके वलंते
महरथिगअरेण रामेण संधिमिच्छामि केवलं ते ।
हरि हरिगण म भीरु मअमेव [Fol. 8 B] तं च किरणाविलो महासी
राम समअविहंति सम होहि तं च किर णावि लोमहासी ॥ ३·१ ॥

[× × × ×
× × × ×
× × × ×
× × × × ॥ ३·१ ॥]

मोत्तूण डंडआइं खंधअजाइं च अण्णरूआइं ।
जाइं चिअ जमिआइं ताअं चिअ होंति गलिआइं ॥ ४ ॥

[मुक्त्वा दण्डकान् स्कन्धकजातिं च अन्यरूपाणि ।
यान्येव यमितानि तान्येव भवन्ति गलितानि ॥ ४ ॥]

पंचंससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
एत्थ सअंभुच्छंदे गलिअअजाई परिसमत्ता ॥ ५ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयंभूच्छन्दसि गलितकजातिः परिसमाप्ता ॥ ५ ॥]

३. खञ्जकजातिः ।

जमअपरिवज्जिआइं पाअविसुद्धाइं सरिसचलणाइं ।
इअ गलिअअखंजाइं भणिआइं तह अ णिउणेहिं ॥ १ ॥

[यमकपरिवर्जितानि पादविशुद्धानि सदृशचरणानि।
इति गलितकखञ्जानि भणितानि तथा च निपुणैः ॥ १ ॥]

खंजअम्मि तजुअं तिचआरा तगुरुणो अ ॥ २ ॥

[खञ्जके तयुगं त्रिचकाराः त्रिमात्रगुरू च ॥ २ ॥]

खंजअं सुद्धसहावस्स [खञ्जकं शुद्धस्वभावस्य]—

**तरुणमित्तकरफरिसपहिअअइवोहिएणं
अमअलोललोअणफुल्लंधुअलोहिएण।
दंतपंतिछविकेसरअहरदलुल्लएण
मुद्धिएँ अरविंदेण व हरसि म(मु)हुल्लएण ॥ २·१ ॥**

[तरुणमित्रकरस्पर्शप्रथितातिबोधितेन
भ्रमदलोललोचनभ्रमरलोभितेन।
दन्तपङ्क्तिछविकेसराधरदलवता
मुग्धिके अरविन्देनेव हरसि मुखेन ॥ २·१ ॥]

खंडं चचपगणक(क्क)अं ॥ ३ ॥

[खण्डं चचपगणकृतम् ॥ ३ ॥]

खंडअं सिरिहरिसएवस्स [खण्डं श्रीहर्षदेवस्य]—

**कुसुमाउहपिअदूअअं
मउलावंते चूअअं।
सिढिलिअमा [णग्गहणओ
वायइ दाहिणपवणओ ॥] ३·१ ॥** [Foll. 9 and 10 missing.

[Fol. 11 A]— **—धुत्तिरमिअं रउलअं ॥**

दुअइच्चिअ उँअंतएक्कलहुविहीणा कामलेहा।

[द्विपद्येव उपान्तैकलघुविहीना कामलेखा ॥ ४ ॥]

कामलेहा तस्सेअ [कामलेखा तस्यैव]—

**माणिणि दुज्जणेहिँ अलिअं च्चिअ मज्झ कआवराहा
मुद्धसहावआ अ अवरेसिरि तं अणिलुत्तकोहा।
चलणंतट्ठिअस्स णमिरस(स्स) वि माइ भणंतअस्स
दिज्जइ से मुहम्मि हसिऊण पिआए पिआरविंदं ॥ ४·१ ॥**

[मानिनि दुर्जनैः अलीकमेव मम कृतापराधा
मुग्धस्वभावा च × × × त्वं अनिवृत्तक्रोधा।
चरणान्ते स्थितस्य नतस्यापि मातर्भणतः
दीयतेऽस्य मुखे हसित्वा प्रियया प्रियारविन्दम् ॥ ४·१ ॥]

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१ Ms. reads उअअंत.

मागहणक्कुडीअ छवरे चउचा(चं)साए
सत्तमदहमलआए गुरुत्त[अ]अंताए ॥ ५ ॥

[मागधनर्कुट्यां षण्मात्रप्रमुखाः चत्वारश्चतुर्मात्राः ।
सप्तमदशमलघुकायां गुरुत्रयान्तायाम् ॥ ५ ॥]

मागहणकुडुआ विमलस्स [मागधनर्कुटी विमलस्य]—

एस पिएण लग्गघणकद्दवगत्ताए
नलिणिमुणालवण्णससिसण्णिहदाढाए ।
परसुणिद्दिण्णकण्ण अइमंथरलीलाए
णिअ णितण्णुआ × × असई कुवराहाए ॥ ५·१ ॥

[× × × ×
× × × ×
× × × ×
× × × × ॥ ५·१ ॥]

उअणिहणम्मि दुण्ण लहुणो जइ नक्कुडअं ॥ ६ ॥

[उपनिधने द्वौ लघू यदि नर्कुटकम् ॥ ६ ॥]

णक्कुडअं उब्भडस्स [नर्कुटकं उद्भटस्य]—

अज्जं चिअ गओत्ति अज्जं [fol. 11 B]चिअ रणरणओ
जत्तो चिअ णिएमि तत्तो चिअ घणघणओ ।
ल्हसइ सुदिढअरं पि कअ णीमीवंधणअं
दूबलवाहिआहिं संठाइ ण कंकणअं ॥ ६·१ ॥

[अद्यैव गत इति अद्यैव रणरणकः
यत एव पश्यामि तत एव घनघनकः ।
ल्हसति सुदृढतरमपि कृतं नीवीबन्धनं
दुर्बलबाहुकयोः संतिष्ठते न कङ्कणकम् ॥ ६·१ ॥]

णिहणउअंत वे च परगा समणक्कुडअं ॥ ७ ॥

[निधनोपान्त्यौ द्वौ चकारौ परगौ समनर्कुटकम् ॥ ७ ॥]

समणक्कुडअं अंजेणिउत्तस्स [समनर्कुटकं अञ्जनिपुत्रस्य]—

णहमणिमोहजालअवणद्धधरावलअं
णिरुअमदेहदित्तिविणिभिण्णदिसावलअं ।
मुहहरिणंककंतिजिअसूरससी तमिणं
णवह महापुराणपुरिसं पुरएवजिणं ॥ ७·१ ॥

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१ सत्तमदहमलहुअएँ? २ Ms. reads विण्णिभिण्ण.

[नखमणिमयूखजालावनद्धधरावलयं
निरुपमदेहदीप्तिविनिर्भिन्नदिशावलयम् ।
मुखहरिणाङ्ककान्तिजितसूर्यशशिनं तमिमं
नमत महापुराणपुरुषं पुरुदेवजिनम् ॥ ७·१ ॥]

अंतिमएण तेण तिविहं पि तरंगअं ॥ ८ ॥

[अन्तिमेन त्रिमात्रेण त्रिविधमपि तरंगकम् ॥ ८ ॥

तरंगअं सागरस्स [तरंगकं सागरस्य]—

कस्स पिअए करविरहो अ सुहाअवहओ
को समरंगणे विसमओ परदूसहो ।
एआणं गएण को जाइ अण्णत्तमो
पिअकरस्स वि सो क(फ)रिसओ विरहो अ इमो ॥ ८·१ ॥

[कस्य प्रियके करविरहश्च सुखावहः
कः समराङ्गणे विषमः परदुःसहः ।
एतेषां गतेन को याति अन्यतमः
प्रियकरस्यापि स स्पर्शः विरहश्चायम् ॥ ८·१ ॥]

तं णिहणाहिए...

[तन्निधनाधिके...] [Fol. 12 is missing.]

[Fol. 13 A] —अंकओ ॥

पगणपमुहा सा अहिअक्खरा च्चिअ चित्तलेहिआ[1] ॥ ९ ॥

[पगणप्रमुखा सा अधिकाक्षरैव चित्रलेखिका ॥ ९ ॥]

चित्तलेहिआ[2] अंगारगणस्स [चित्रलेखिका अङ्गारगणस्य]—

अडअणा पत्थइ अ चंदहअंअ[3] भण अम्मि एत्तिअं
जोन्हिआ पसरंणि(त्ति)अ तुह दीहं जणेइ कित्तिअं ।
जं महं पिअअमपहं भरेहिं रसिअंधआरअं
छिण्णसीस हआस तं पडिच्छि सुहिमुट्ठिपहरअं ॥ ९·१ ॥

[× × × × प्रार्थयति च चन्द्रहतकं भण अम्ब एतत्
ज्योत्स्नाप्रसरं पश्य तव दीर्घां जनयति कीर्तिम् ।
यन्मम प्रियतमपथं × × × ×
छिन्नशीर्ष हताश तं प्रतीच्छ सुहृन्मुष्टिप्रहारम् ॥ ९·१ ॥]

दोपआरपमुहा अहिअक्खरा च्चेअ होइ मल्लिआ ॥ १० ॥

[द्विपञ्चमात्रप्रमुखा अधिकाक्षरैव भवति मल्लिका ॥ १० ॥]

1 Ms. reads च्चे. 2 Ms. reads चंदलेहिआ. 3 Ms. reads चंदहअं भण०.

मल्लिआ संगमित्तस्स [मल्लिका संगमित्रस्य]

जत्थ गामसीमा पउत्थवइअ व्व दीहसासिआ
पिक्ककलमकेआरआ सरोरुहआणणवासिआ।
पमणविहुअदुमदिण्णकुसुमपब्भारभरिअपंथआ
गंधलुद्धफुलंधुआउला होंत पहिअसत्थआ ॥ १०·१ ॥

[यत्र ग्रामसीमाः प्रोषितपतिकेव दीर्घश्वासिकाः
पक्वकलमकेदाराः सरोरुह××वासिताः।
पवनविधुतद्रुमदत्तकुसुमप्राग्भारभृतपथाः
गन्धलुब्धभ्रमराकुलाः भवन्ति पथिकसार्थाः ॥ १०·१ ॥

[Fol. 13 B] पढमवीअचउत्थपआरसंजुअं भणंति दीविअं ॥ ११ ॥

[प्रथमद्वितीयचतुर्थपकारसंयुक्तां भणन्ति दीपिकाम् ॥ ११ ॥]

दीविआ चंदणस्य [दीपिका चन्दनस्य]—

सामलंगि तुज्झाणणिंदुणा विणिज्जिओ मिअंकओ
हरसिरं समुल्लीणओ वि मज्झए जलाण झीणओ।
णहसिरिं परं संभरंत[अ]ओ इह पुणो समागओ
पण्हिअ[1]पडिमआच्छलेण पाएसु अ एसु पडिओ ॥ ११·१ ॥]

[श्यामलाङ्गि तवाननेन्दुना विनिर्जितो मृगाङ्कः
हरशिरःसंलीनोपि मध्ये जलानां क्षीणः।
नभःश्रियं परं संस्मरन् इह पुनः समागतः
पार्ष्णिप्रतिमाच्छलेन पादयोश्चैतयोः पतितः ॥ ११·१ ॥]

सव्वाओ संभमंति जइ तं भणंति लच्छिअं ॥ १२ ॥

[सर्वाः संभवन्ति यदि तां भणन्ति लक्ष्मीम् ॥ १२ ॥]

लच्छी पहंजणस्स [लक्ष्मीः प्रभञ्जनस्य]—

हा हट्ट आपएसाण पडिओ चित्तअवड्डुओ
हा कुट्टिमभूमिआण अ कुसमच्छलणअवच्छओ।
हा घरगिरिसिहरआण वणलच्छी(च्छि)केलहअतओ
हा हट्टओ पुराहिवसलं सुद्धआस मणिमउ(ऊ)रओ ॥ १२·१ ॥

[× × × × × ॥ १२·१ ॥]

पंचससारहूए बहुलत्थे लक्खलक्खणविसुद्धे।
एत्थ सअंभुच्छंदे खंजअजाई परिसमत्ता ॥ १३ ॥

1 Ms. reads पण्हिअपडिमाच्छलेण.

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयम्भूच्छन्दसि खञ्जकजातिः परिसमाप्ता ॥ १३ ॥]

४. शीर्षकाणि

दुगुणो जइ ओलंबओ। वज्झइ गीईं [Fol. 14 A] निहणओ ॥
दुअईखंडं भणंति। तच्चेअ तहा छइल्ला ॥ १ ॥

[द्विगुणो यद्यवलम्बकः। वध्यते गीतिनिधनकः ॥
द्विपदीखण्डं भणन्ति। तदेव तथा छेकाः ॥ १ ॥]

दुअईखंडं सिरिहरिसदेवस्स [द्विपदीखण्डं श्रीहर्षदेवस्य]—

कुसुमाउहपिअदूअअं। मउलावंतो चूअअं।
सिढिलिअमाणग्गहणओ। पावइ दाहिणपमणओ ॥
विअसिअवउलासोअओ। इच्छिअपिअअमसेलओ ॥
पलिवालणअसमत्थओ। तम्मइ जुअईसत्थओ ॥
इअ पढमं महुमासो जणस्स हिअआइँ कुणइ मउआइं।
पच्छा विंधइ कामो लद्धप्पसरेहिं कुसुमबाणेहिं ॥ १·१ ॥

[कुसुमायुधप्रियदूतकं। मुकुलयंश्चूतकम्।
शिथिलितमानग्रहणो। प्राप्नोति दक्षिणपवनः ॥
विकसितबकुलाशोकः। इष्टप्रियतममेलनः।
प्रतिपालनासमर्थः। ताम्यति युवतिसार्थः ॥
इति प्रथमं मधुमासो जनस्य हृदयानि करोति मृदूनि।
पश्चाद्विध्यति मदनो लब्धप्रसरैः कुसुमबाणैः ॥ १·१ ॥]

तहा अहिमाणइद्धस्स [तथा अभिमानचिह्नस्य]—

पडिभग्गसूरपसरआ। रहसुच्छलंतमेहआ।
उप्फुल्लकंदलिआए। विअसिअसिलिंधिनिवहए ॥
उल्हसिअतिअसचावआ। उग्गअंतणंकुरल्लआ।
जाआ पाउसकालए। उक्कंठुलआ दिवसआ ॥
उल्लिअरेणुसुअंधए वाए [Fol. 14 B] अग्घाइअम्मि कुविआण।
विअलिअमाणभराओ आअरन्नंद्वाविओ हिअआओ ॥ १·२ ॥

[प्रतिभग्नसूर्यप्रसराः। रभसोच्छलन्मेघाः ॥
उत्फुल्लकन्दलिके। विकसितशिलीन्ध्रनिवहे ॥
उल्लसितत्रिदशचापाः। उद्गततृणाङ्कुराः ॥
जाताः प्रावृट्काले। उत्कण्ठायुताः दिवसाः ॥

१ Ms. reads निवहआए. २ Ms, drops अ from this word.

आर्द्रीकृतरेणुसुगन्धे वाते आघ्राते कुपितानाम्।
विगलितमानभरात् × × × × हृदयात्॥ १·२॥]

पढमं च दुअइआ पुणो पच्छा वज्झइ गीइआ।
एसा होइ दुहंगिआ अण्णा वि जहिच्छिआ(अ)रूअएहिं॥ २॥

[प्रथमं च द्विपदी पुनः पश्चाद् बध्यते गीतिका।
एषा भवति द्विभङ्गिका अन्यापि च यथेप्सितरूपैः॥ २॥]

दुहंगिआ अहिमाणइद्धस्स [द्विभङ्गिका अभिमानचिह्नस्य]—

घणमअरंदविंदुणि(णी)संदिरदलमिलिआरविंदआ
पुप्फहोअभसलगोच्छच्छववच्छसमुच्छलंतआ।
माहवमासअम्मि हिअलिच्छिअकुसुमालिद्धगंधआ
अव्वो दुव्विअड्ढ कह होहिसि साहसु महुरुल्लआ
उड्ढण्डुलसीलाओ उट्ठंतपडंतविविहकुसुमपखुं
उव्वाही तुह हिअअं अणवरअभरंतअस्स वेएण॥ २·१॥

[× × × × × ॥ २·१॥]

अहवा वपअराअस्स [अथवा वाक्पतिराजस्य]—

थणदिण्णगरुअचंदणपंगुअक्खमणंससेसुमासइ-
भरकुंचिअमउअसिहो चक्कलिओ तीअ रोमंचो॥
विअलिअम्मि × × × × ॥ २·२॥

[Fol. 15, 16 and 17 are missing.]

[Fol. 18 A] —लोट्टथिरमहुरपउअपाअवकज्जाइ-
अद्दद्सालवाहणनरेंदसंसग्गचउरमज्जंतलुद्धमरहट्ठसुंदरी-
थोरथिमिअथणवट्टसंठिउद्धुच्छलंतसासलहलदिपंकोह-
पीवरुल्हसिअतरलकंठाउमालिआचलतरंगरंगंतरहअंम्मि
पुलिणआए॥ ३·१॥

[× × × × × ॥ ३·१॥]

मालागलिअआ अवसाणअम्मि चआरआ दोण्णि दोण्णि
वड्ढंति विसमसंखाएँ संठिआ जइ हवंति किर विसमसीसअं तं॥ ४॥

[मालागलितकपादावसाने चतुर्मात्रौ द्वौ द्वौ वर्धेते विषमसंख्यया
संस्थितौ यदि भवन्ति किल विषमशीर्षकं तत्॥ ४॥]

तं कालानुरूअस्स [तत्कालानुरूपस्य]—

जो गज्जंतमत्तमाअंगतुंगदंतग्गिगणिहसणुच्छलिअमणिसिला-
वलणपेल्लणुव्वीमहाभरक्कंतमुक्कहुक्कारकुरणघणा [Fol. 18 B]
हिकोअकालग्गिजालमालावलीका(क)आमूलविउलसिहरो ।
जो करिकरउभउविणिग्गंतमअसरीसोत्तसित्ततिमं(म्मं)तकुंजसंघाअ-
खोल्लचिक्खिल्ललोललोलंतकोलउलविंदं(द)दाढमिअंकससि-
मऊहमणिपज्झरंतअणइणिवहभरिअपमणकुहरओ ॥
जो गंधवहविहुअकंकेल्लिमल्लिआतिलअवउलचंपअपिअंगु-,
पुण्णाअणाअपरिगलिअकुसुमपरिमलमिलंतलोलालिवलअ-
झंकार[भ]मणरुंदेन मिलिअगंधव्वमिहुणपारद्धगेअरम्मो ।
जो अंअच्छिअंछुहामुहमहागुहागाहगहिअगअगत्तमोत्तिअतणी-
णिसासअवसमुच्छलिअधवलमोत्तावलिअचुण्णं वण्णं
दंसण— ॥ ४·१ ॥

[यो गर्जन्मत्तमातंगतुङ्गदन्ताग्रनिघर्षणोच्छलितमणिशिला-
वलनप्रेरणोर्वीमहाभराक्रान्तमुक्तहुंकारस्फुरण...
कोपकालाग्निज्वालामालावलीकृतामूलविपुलशिखरः ।
यः करिकरउभयतोविनिर्यन्मदसरीस्रोतःसिक्तार्द्रीभूत-
कुञ्जसंघातगाढपङ्कलोललुलत्कोलकुलवृन्ददंष्ट्रामृगाङ्क-
शशिमयूखमणिप्रक्षरन्नदीनिवहभृतपवनकुहरः ।
यो गन्धवहविधुतकंकेल्लिमल्लिकातिलकबकुलचम्पक-
प्रियंगुपुन्नागनागपरिगलितकुसुमपरिमलमिल-
ल्लोलालिवलयझंकारभ्रमणविस्तीर्णेन मिलितगन्धर्वमिथुनप्रारब्धगेयरम्यः ।
यः × × × × × × ॥ ४·१ ॥

[Foll. 19 to 31 are missing.]

५. मागधजातिः ।

[Fol. 32 A] [कुवलअ] सेज्जा पंकुक्खेओ ।
दाहिणमारुअओ कप्पूरं
अहिअं विरहे डहइ सरीरं ॥ १·१ ॥

[कुवलयशय्या पङ्कोत्क्षेपः ।
दक्षिणमारुतः कर्पूरः
अधिकं विरहे दहति शरीरम् ॥ १·१ ॥]

मत्तासमअं णममलआरं ॥ २ ॥
[मात्रासमकं नवमलकारम् ॥ २ ॥]

मत्तासमअं अंगारगणस्स [मात्रासमकं अङ्गारगणस्य]—

पेच्छह पप्फुल्लिअसाहारा
रत्तासोआ किसलअसारा ।
णिमिआ धवला अरुणच्छाआ
मअणहरंमि व धअसंघाआ ॥ २·१ ॥

[प्रेक्षध्वं प्रफुल्लितसहकाराः
रक्ताशोकाः किसलयशाराः ।
निमिता धवला अरुणच्छायाः
मदनगृह इव ध्वजसंघाताः ॥ २·१ ॥]

तिच्चो उरगो वाणवासिआए ॥ ३ ॥

[तृतीयश्चतुर्मात्रः उदरगः वानवासिकायाम् ॥ ३ ॥]

वाणवासिआ तस्सेअ [वानवासिका तस्यैव]—

तुह सुहअ विओअसिज्झमाणा
गत्तमवत्थोदसावसाणा ।
छाआ जाआ पणट्ठदेहा
लहूइ अहिणवससहरलेहा ॥ ३·१ ॥

[तव सुभग वियोगक्षीणा
× × × × ×
छाया जाता प्रनष्टदेहा
लघ्वी अभिनवशशधरलेखा ॥ ३·१ ॥]

उजु पंचमट्ठमा विसलोए ॥ ४ ॥

[ऋजू पञ्चमाष्टमौ विश्लोके ॥ ४ ॥]

विसलोआ बन्धुदत्तस्स [विश्लोको बन्धुदत्तस्य]—

सुरकरिकओलमदलालसओ
अवसेसवसइबद्धालसओ ।
धुअकमलरेणुपरिपिंजरओ
रुणरुंजइ नलिणईं महुअरओ ॥ ४·१ ॥

[सुरकरिकपोलमदलालसः
अवशेषवसतिबद्धालसः ।
धुतकमलरेणुपरिपिञ्जरः
आक्रन्दति नलिनानि मधुकरः ॥ ४·१ ॥]

सत्तमणममलहूणां चित्ता ॥ ५ ॥

[× × × चित्रा ॥ ५ ॥]

चित्ता ललिअसहावस्स [चित्रा ललितस्वभावस्य]—

मोत्तावलि तह स(सु)मणोहरए।
जिस्सा परिणवइ पओहरए।
तिस्सा तुअ विरहअम्मि हिअअं
गोच्छिल्लरसंलिलअम्व हिअअं ॥ ५·१ ॥

[मुक्तावलिः तथा सुमनोहरे
यस्याः परिणमति पयोधरे।
तस्यास्तव विरहे हृदयं
गोष्पदसलिलमिव हृतम् ॥ ५·१ ॥]

णसमगुरू जइ सा उ [Fol. 32 B] अचित्ता ॥ ६ ॥

[नवमगुरुर्यदि सा उपचित्रा ॥ ६ ॥]

उअचित्ता देवणाहस्स [उपचित्रा देवनाथस्य]—

घणमाला अमराउहपंती
विज्जुलिआ सवलाआपंती।
णज्जइ मअणमरीअकआओ
विविहरअणरंगावलिआओ ॥ ६·१ ॥

[घनमाला अमरायुधप्रान्ताः
विद्युत् सबलाकापङ्क्तिः।
ज्ञायते मदन × × × कृताः
विविधरत्नरङ्गावल्यः ॥ ६·१ ॥]

पंचंससारहूए वहुलत्थे लक्खलक्खणविसुद्धे।
एत्थ सअंभुच्छंदे मागहजाई परिसमत्ता ॥ ७ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे।
अत्र स्वयंभूच्छन्दसि मागधजातिः परिसमाप्ता ॥ ७ ॥]

६. उक्तादिविधिः।

इअ खंधअपमुहाणं जाईणं [लक्ख]लक्खणं सिट्ठं।
एण्हीं उत्ताइणं साहिज्जंतं णिसामेह ॥ १ ॥

[इति स्कन्धकप्रमुखानां जातीनां लक्ष्यलक्षणं शिष्टम्।
इदानीं उक्तादीनां कथ्यमानं निशामयत ॥ १ ॥]

Ms. adds स before सलिल.

उत्ताइँ रूअआइं छव्वीसंताइँ एक्कपमुहाइं।
सअलल्लहूगुरुआइं चउक्कमाइं वी(वि)समिअअद्धाइं ॥ २ ॥]

[उक्तादिरूपकाणि षड्विंशत्यन्तानि एकप्रमुखानि।
सकललघुगुरूणि चतुष्कमाणि विश्रान्तार्धानि ॥ २ ॥]

एक्कक्खरेण उत्तं, अइउत्तं दोहिँ, मज्झिमं तीहिं।
होइ चऊहिँ पइट्ठा, सुपइट्ठा पंचवण्णिल्ला ॥ ३ ॥

[एकाक्षरेण उक्तं, अतिउक्तं द्वाभ्यां, मध्यमं त्रिभिः।
भवति चतुर्भिः प्रतिष्ठा, सुप्रतिष्ठा पञ्चवर्णयुता ॥ ३ ॥]

उत्तं कोऊहलस्स [उक्तं कौतूहलस्य]—

मो। मो। गो। जो ॥ ३·१ ॥

अइउत्तं वसुएवस्स [अत्युक्तं वसुदेवस्य]—

वीरं। देवं। वंदे। णिच्चं ॥ ३·२ ॥

[वीरं देवम्। वन्दे नित्यम् ॥ ३·१ ॥]

मज्झिमं भरहस्स [मध्यमं भरतस्य]—

मअणो। विरहे। अहिअं। डहइ ॥ ३·२ ॥

[मदनो। विरहे। अधिकं। दहति ॥ ३·२ ॥]

अण्णं च सुद्धसीलस्स [अन्यच्च शुद्धशीलस्य]—

वल्लहा। गेहिणी। जस्स सो। धण्णओ ॥ ३·३ ॥

[वल्लभा। गेहिनी। यस्य सः। धन्यः ॥ ३·३ ॥]

तहा भरहस्स [तथा भरतस्य]—

अकेसा। विगोसा। समाओ। व देओ ॥ ३·४ ॥

[॥ ३·४ ॥]

पइट्ठा विअड्ढस्स [प्रतिष्ठा विदग्धस्य]—

ण लब्भए। घणत्थणी। × × × ॥ ३·५ ॥

[न लभ्यते घनस्तनी। × × × ॥ ३·५ ॥] [Fol. 33 is missing.]

[Fol. 34 A] दो गा तिता गुरुत्तरा। णाराअ[अ]स्स अंसआ।

[द्वौ गुरू त्रयस्त्रिमात्रा गुरूत्तराः। नाराचकस्यांशकाः ॥ ४ ॥]

णराओ लडहसहावस्स [नाराचो लटभस्वभावस्य]—

दुव्वारवेरिवारणा। दुक्कम्भमंतचालणा।
णाराअच्छिण्णकुंभआ। वच्चंति केवि कुंभिआ ॥ ४·१ ॥

[दुर्वारवैरिवारणाः । ढौकितभ्रान्तचारणाः ।
नाराचभिन्नकुम्भाः । व्रजन्ति केपि कुम्भिनः ॥ ४·१ ॥]

उक्कमे समाणिअत्ति ॥ ५ ॥

[उत्क्रमे समानिकेति ॥ ५ ॥]

समाणिआ अंजिणिउत्तस्स [समानिका अञ्जनिपुत्रस्य]—

मीणजालवट्ठिआइं । सूररस्सबोहिआइं ।
मत्तछप्पआउलाइं । पेच्छ भीरु पंकआइं ॥ ५·१ ॥

[मीनजालप्रार्थितानि । सूर्यरश्मिबोधितानि ।
मत्तषट्पदाकुलानि । प्रेक्षस्व भीरु पङ्कजानि ॥ ५·१ ॥]

चित्तवआ तिचआरा । पुव्वमुहंगगआरा ॥ ६ ॥

[चित्रपदा त्रिचकाराः । पूर्व-मुख-अङ्ग-गकाराः ॥ ६ ॥]

चित्तवआ उब्भडस्स [चित्रपदा उद्भटस्य]—

तत्तधराहरकुंजरे । घोलइ किंसुअसाहा ।
तन्हइअस्स गिरिस्स । णीसरिआ इव जीहा ॥ ६·१ ॥

[तप्तधराधरकुञ्जरे । घोलति किंशुकशाखा ।
तृषितस्य गिरेः । निःसृतेव जिह्वा ॥ ६·१ ॥]

अंतमुहंताइलहू । ते चउता माणवअं ॥ ७ ॥

[अन्त-मुख-अन्त-आदि-लघवः । ते चत्वारस्त्रिमात्राः माणवकम् ॥ ७ ॥]

माणवअं अंगारगणस्स [माणवकं अङ्गारगणस्य]—

पेच्छ घणाणं गहणं । लोलवलाआडसणं ।
पत्थिअसत्थग्गसणं । कालमुहं वा कसणं ॥ ७·१ ॥

[प्रेक्षस्व घनानां गहनं । लोलबलाकादशनम् ।
पथिकसार्थग्रसनं । कालमुखं वा कृष्णम् ॥ ७·१ ॥]

विहइआ वरहिणस्स [बृहतिका बर्हिणः]—

कुसुमिआ कलंमुलुआ । रमणिआ दुरेहुलुआ ।
[Fol. 34 B] **परिमलाहअ(आ) मुच्छिआ । महिअलं गआ पत्थिआ ॥ ८·१ ॥**

[कुसुमिताः कदम्बकाः । गुञ्जिता द्विरेफकाः ।
परिमलाहता मूर्च्छिताः । महीतलं गताः पथिकाः ॥ ८·१ ॥]

उत्तरंततिमुहल[आ] । ता इमा[अ] हलमुहिआ ॥ ९ ॥

[उत्तर-अन्त-त्रि-मुख-लाः । त्रिमात्राः इयं च हलमुखी ॥ ९ ॥]

हलमुहिआ जीवएवस्स [हलमुखिका जीवदेवस्य]—

तं सि थोरथिरथणिआ । मज्झअम्मि पअणुइआ ।
पुत्ति वच्च मउअअरं । झत्ति भंजिहसि णवरं ॥ ९·१ ॥

[त्वमसि स्थविरस्थिरस्तनी । मध्ये प्रतनुका ।
पुत्रि व्रज मृदुकतरं । झटिति भङ्क्ष्यसे केवलम् ॥ ९·१ ॥]

लहुगुरुअछआरंसा । भुअआसिसुसिआ [वुत्ता] ॥ १० ॥

[लहुगुरुकषण्मात्रांशा । भुजगशिशुसृता उक्ता ॥ १० ॥]

[भुअअसिसुसिआ] हरदत्तस्स [भुजगशिशुसृता हरदत्तस्य]—

भमसि पअणुआ अज्झे । गुरुअथणहरं मज्झे ।
कह वहसि पअत्तेणं । तिवलिघरणगव्वेणं ॥ १०·१ ॥

[भ्रमसि प्रतन्वी आर्ये । गुरुकस्तनभरं मध्ये ।
कथं वहसि प्रयत्नेन । त्रिवलीधरणगर्वेण ॥ १०·१ ॥]

पंतिआ अंगारगणस्स [पङ्क्तिका अङ्गारगणस्य]—

सव्वकाल वड्ढेइ णेहअं
पत्थिअं अ(सु)गोत्तं सुदेहअं ।
वल्लहं विअड्ढं चिराउसं
तं घरे ण सव्वस(स्स) माणुसं ॥ ११·१ ॥

[सर्वकालं वर्धयति स्नेहं
प्रार्थितः सुगोत्रः सुदेहः ।
वल्लभो विदग्धश्चिरायुः
स गृहे न सर्वस्य मनुष्यः ॥ ११·१ ॥]

गन्धी लन्धी गुरुजुअलंता
एसा छन्दे किर उण मत्ता ॥ १२ ॥

[गाः अब्धयः लाः अब्धयः गुरुयुगलान्ताः
एषा छन्दसि किल पुनर्मत्ता ॥ १२ ॥]

मत्ता णिउणस्स [मत्ता निपुणस्य]—

वासारत्ते णवघणमज्झे
लोलं विज्जूवलअमुअज्झे ।
गिम्हम्हादुप्पवणविभीअं
[Fol. 35 A] मेहाणं विप्फुरइ व जीअं ॥ १२·१ ॥

१ Ms. reads णवरअं. २ Ms. reads वहइ. ३ Ms. reads विअड्ढअं. ४ ms. reads णाकिरउल मत्ता.

[वर्षारात्रे नवघनमध्ये
लोलं विद्युद्वलयमुपध्यायामि ।
ग्रीष्मोष्मदुष्पवनविभीतं
मेघानां विस्फुरतीव जीवितम् ॥ १२·१ ॥

अंतउज्जुआ चउत्तआरा ।
गद्दुअं च मोरसारिणी[ए] ॥ १३ ॥

[अन्ते-ऋजुकाः चतुस्त्रिमात्राः
गद्वयं च मयूरसारिण्याम् ॥ १३ ॥]

मोरसारिणी सुद्धसीलस्स [मयूरसारिणी शुद्धशीलस्य]—

मत्तकुंजरोअसेविआइं
अंबुवाहजालघट्टिआइं ।
चंदसूरलंवणूसुआइं
पेच्छ भीरु विंझसिंगआइं ॥ १३·१ ॥

[मत्तकुञ्जरोपसेवितानि
अम्बुवाहजालघट्टितानि ।
चन्द्रसूर्यलङ्घनोत्सुकानि
प्रेक्षस्व भीरु विन्ध्यशृङ्गकानि ॥ १३·१ ॥]

गा सव्ववरुत्तरवंकआ ।
ता पुव्वलहू उअचिट्ठिआ[1] ॥ १४ ॥

[गा × × × अवरोत्तरवक्रा
तौ पूर्वलघू च उपस्थिता ॥ १४ ॥]

उअचित्ति(ट्ठि)आ सुद्धसीलस्य [उपस्थिता शुद्धशीलस्य]—

दिट्ठं गअणं सवलाहअं
विज्जु(ज्जू)फुरिअं सुरचावअं ।
साहीणपिआण वि जाअआ
उक्कंठुलआ दिवसुल्लआ ॥ १४·१ ॥

[दृष्टं गगनं सवलाहकं
विद्युत्स्फुरितं सुरचापकम्
स्वाधीनप्रियाणामपि जाताः
उत्कण्ठायुताः दिवसकाः ॥ १४·१ ॥]

पुव्वसमत्ताईगुरुचंसा ।
दोण्णि गआरा रूअवई सा ॥ १५ ॥

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1 Ms. reads °लहू अ उअचित्तिआ.

[पूर्वसमस्तादिगुरवः चांशाः
द्वौ गकारौ रूपवती सा ॥ १५ ॥]

रूअवई अंगारगणस्स [रूपवती अङ्गारगणस्य]—

चंदणचंदुज्जोअपसण्णा
कोइलकप्पूरुप्पलवीणा।
ताईं जणाणं देंति सुहाइं
पंथिसु जाआणं असुहाइं ॥ १५·१ ॥

[चन्दनचन्द्रोद्योतप्रसन्नाः
कोकिलकर्पूरोत्पलवीणाः।
तानि जनानां ददति सुखानि
मार्गेषु यातानां असुखानि ॥ १५·१ ॥]

चा चत्तारि पणअपाअम्मि
गा सव्वाइणिहणअंगंमि ॥ १६ ॥

[चाः चत्वारः पणवपादे
गाः सर्व-आदि-निधन-अङ्गेषु ॥ १६ ॥

पणओ तस्सेअ [पणवः तस्यैव]—

माअंदा णवकुसुमुत्ताला
सोहंते परहुअसद्दाला।
पारराव [Fol. 35 B] अरुअरुंदुग्गा
पंचेसूसवसुअणुच्छंगा ॥ १६·१ ॥

[माकन्दाः नवकुसुमोत्तालाः
शोभन्ते परभृतशब्दान्विताः।
पारावतरव × × ×
पञ्चेषूत्सव × × × × ॥ १६·१ ॥]

पंचंसा चवरा समुद्दताः।
सवाईणिहणंतपारगाः॥
जीए सुद्धविराडिआ इमा
छंदे सव्वजणाभिरामिआ ॥ १७ ॥

[पञ्चांशाः चाग्राः समुद्र-ताः
सर्व-आदि-निधन-अन्त-पार-गाः।
यस्याः शुद्धविराटिका इयं
छन्दसि सर्वजनाभिरामा ॥ १७ ॥]

सुद्धविराडिआ कोअंडस्स [शुद्धविराटिका कोदण्डस्य]—

वासारत्तरउद्दराइणा
देइंदाउहचावपाणिणा ।
विज्जूभीसणभल्लिभिण्णअं
कंदंतं पडइ व्व अब्भअं ॥ १७·१ ॥

[वर्षारात्ररौद्रराजेन
देवेन्द्रायुधचापपाणिना ।
विद्युद्भीषणभल्लिभिन्नं
क्रन्दत् पततीव अभ्रकम् ॥ १७·१ ॥]

तिट्टिहिआ वाअव्वा [त्रिष्टुभ् वक्तव्या] ।

दोह[अ]अं चगणेहिँ चऊहिं ।
पुव्वमुहाइसमत्तगुरूहिं ॥ १८ ॥

[दोधकं चगणैश्चतुर्भिः ।
पूर्व-मुख-आदि-समस्त-गुरुभिः ॥ १८ ॥]

दोहअ[अं] हरउत्तस्स [दोधकं हरपुत्रस्य]—

पेच्छ सुराहिवचारुहिएण
मेहगइंदसमारुहिएण ॥
पाणिअथंभसरेहिँ सअण्णो
पाउसएण णिहम्मइ गिम्हो ॥ १८·१ ॥

[प्रेक्षस्व सुराधिपचारुहितेन
मेघगजेन्द्रसमारूढेण ।
पानीयस्तम्बशरैः सतृष्णः
प्रावृषा निहन्यते ग्रीष्मः ॥ १८·१ ॥]

पंच ता लहुत्तरा गसेसआ
एरिसा णिसेणिआअ अंसआ ॥ १९ ॥

[पञ्च त्रिमात्राः लघूत्तराः गशेषाः
ईदृशाः निश्रेणिकायाः अंशकाः ॥ १९ ॥]

णिसेणिआ सुद्धसीलस्स [निःश्रेणिका शुद्धशीलस्य]—

पंथिआण जीवअं खुडंतिआ
पव्वआण मत्थअं दलंतिआ ।
सिंचण व्व जीहिआ लुलं [Fol. 36 A] तिआ
पेच्छ भीरु विज्जला वलंतिआ ॥ १९·१ ॥

[पथिकानां जीवकं क्षपयन्ती
पर्वतानां मस्तकं दलयन्ती।
×××× जिह्वा लोलमाना
प्रेक्षस्व भीरु विद्युद् वलन्ती ॥ १९.१ ॥]

सव्वाई अंतगुरुविरइआ
दो छा चंता भमरविलसिता ॥ २० ॥

[सर्व-आदि-अन्त-गुरुविरचिता
द्वौ षण्मात्रौ चान्तौ भ्रमरविलसिता ॥ २० ॥]

भमरविलसिआ चंदउत्तस्स [भ्रमरविलसिता चन्द्रपुत्रस्य]—

वासारत्ते णवघणवलअं
लीलालोअं पसरिअजलअं।
केणेअं कज्जलमसिभरिअं
उल्लत्थं खप्परमिव धरिअं ॥ २०.१ ॥

[वर्षारात्रे नवघनवलयं
लीलालोलं प्रसृतजलम्।
केनेदं कज्जलमषीभृतं
उत्तानं खर्परमिव धृतम् ॥ २०.१ ॥]

सागआएँ तजुअं चजुअं च।
उत्तरंतगवरंतगुरुं च ॥ २१ ॥

[स्वागतायां तयुगं चयुगं च।
× × × × × ॥ २१ ॥]

सागआ अ सामलएवस्स [स्वागता च श्यामलदेवस्य]—

पेच्छ विज्जुलइआपहपंती
कालमेहपरिअंत भमंती।
दड्ढसेसगिरिसाणुपए व्व
दिट्ठणट्ठजलणावलिअ व्व ॥ २१.१ ॥

[प्रेक्षस्व विद्युल्लतापथपङ्क्तिः
कालमेहपर्यन्ते भ्रमन्ती।
दग्धशेषगिरिसानुपद इव
दृष्टनष्टज्वलनावलिकेव ॥ २१.१ ॥]

उत्तरंतलहुणो ति अंतगा
ता तईअचगणा रहुद्धआ ॥ २२ ॥

[उत्तर-अन्त-लघू त्रयोऽन्तगाः
त्रिमात्राः तृतीयचगणाः रथोद्धता ॥ २२ ॥]

रहुद्धआ लडहसहावस्स [रथोद्धता लटभस्वभावस्य]—

अंतरिक्खघरमज्झआरए
कालमेहवहलंधआरए ।
पेच्छ गंधवहए विअंहला
दारअस्स ससिअ व्व विज्जुला ॥ २२·१ ॥

[अन्तरिक्षगृहमध्ये
कालमेघबहलान्धकारे ।
× × × ×
× × × विद्युत् ॥ २२·१ ॥]

किर सअलसुहाइपुव्वला
पपर ति तगणा सुहद्दिआ ॥ २३ ॥

[किल सकल-मुख-आदि-पूर्व-लाः ।
पगणोपरि त्रयस्त्रिमात्राः सुभद्रिका ॥ २३ ॥]

[Fol. 36 B] सुहद्दिआ पोम्मणाहस्स [सुभद्रिका पद्मनाभस्य]—

उअ हरइ मिअंकलेहिआ
णवजलहरकोडिलग्गिआ ।
सिअणलिणिमुणालवण्णिआ
णहपलअवराहदाढिआ ॥ २३·१ ॥

[पश्य हरति मृगाङ्कलेखा
नवजलधरकोटिलग्ना ।
सितनलिनिमृणालवर्णिका
नभःप्रलयवराहदंष्ट्रिका ॥ २३·१ ॥]

सव्वंतोउरगा गुरुद्दअं च ।
छो चा दोण्णि तमाह एक्करूअं ॥ २४ ॥

[सर्व-अन्त-उदर-गाः गुरुद्वयं च ।
षण्मात्रः चकारौ द्वौ तदाह एकरूपम् ॥ २४ ॥]

एक्करूअं तस्सेअ [एकरूपं तस्यैव]—

उद्धो ओगअसुद्धओ सुहोओ
रत्तासोअणवल्ल[पल्ल]वोहो ।
सण्णेइ व्व उणाद्धमूपि दड्ढे
पत्ताहो इह होह मुत्तसोआ ॥ २४·१ ॥

[× × ×
रक्ताशोकनवीनपल्लवौघः
संज्ञापयतीव × × दग्धान्
अधुना इह भवत मुक्तशोकाः ॥ २४.१ ॥]

वाउम्मीए तिचआरा पगा[1] अ।
सव्वासेसंतगुरू मज्झलो[2] अ ॥ २५ ॥

[वातोर्म्यां त्रयश्चकाराः पकारो गश्च।
सर्व-अशेष-अन्तगुरवः मध्यलश्च ॥ २५ ॥]

वाउम्मी अंगारगणस्स [वातोर्मी अङ्गारगणस्य]—

वाला दोवत्थरए संजएहिं
कंठादामं चलअं पारद्धएहिं।
पेच्छुच्छाहे फलिणीगोच्छएहिं
काअद्दारे रइअं तोरणेहिं ॥ २५.१ ॥

[× × × × ॥ २५.१ ॥]

दो चंसा दो पंसआ गावसेसा।
पंचद्धा चेए लहू सालिणी सा ॥ २६ ॥

[द्वौ चांशौ द्वौ पांशौ गावशेषौ।
× × × × शालिनी सा ॥ २६ ॥

सालिणी पोम्मणाहस्स [शालिनी पद्मनाभस्य]—

णीरेलाणं वारिवारालसाणं
पासुड्डीणा दी—*

१ Ms. reads तिचआर पगआ. २ Ms. reads मज्झलोअरा.

* Hereafter we have four stray folios which contain portions of the remaining part of the work. I have given the variant readings from these on p. 128.

VARIANT READINGS FROM THE PALM LEAF MS.

(in chs. 1, 2, 4 and 8 of स्वयंभूच्छन्दः)

ch. 1

v. 68 b पढमा गुरुलहुणिरंतरा तत्थ; c तद्दिउणा उण सेसा०; 69 b हवंति for हुवंति; c एवं तद्दुउणणें च; 70 a छव्वीसा for सव्वीसा; b एआरह for सत्तारह; c बाआलीसह लक्खअ; 71 a जअएव; b जइ for जइं; d सेअवपमुहा णमिच्छंति; 72 a लहुतगणजुअ० चंडविट्ठी परेक्कक्वड्ढीए अण्णण्णअव्वा-लजीमूत०; 72 चंडविट्ठी चंदअस्स; 73 a इअ चंडविट्ठिपमुहां; 74 a पआरोपरा for पआरा परा; ज [त्थ] इच्छाए० चंडवालोत्ति०; 75 a पआरोपरा for पआरा परा; पुव्वला पा जदिच्छाए० सीहसक्कंतणामो; 76 a पुव्वला जत्थ इच्छाए for पुव्वला पा जहिच्छाइ; 77 a छआराहिं for छआराहि; इच्छाए for इच्छाइ; चंडवेआहिंहाणो; for ०हिंहाणो; 78 a अद्धपा for सव्वपा; इच्छाए for इच्छाइ; लीतअरो for लीलाअरो; 79 a हवंति for हुवंति; 80 a जहीं हवंति for जहिं हुवंति; सो अ [सोअ] for सा इमा असोअ; मंज-रत्ति for मंजरित्ति; 81 a सत्तचआर for सव्वचआर; 82 a तगुरू for दुगुरू; 83 a मुहुज्जू for मुहज्जू; जहिच्छाए for जहिच्छाइ; 84a सव्वत्थ for सव्वत्त; त्ति in कामबाणोत्ति is dropped; 85 We have only उत्ताइविही परिसमत्तो for the stanza.

Ch. 2

v. 1 c इह वेअवईए पअद्धे; d दोहअअ जुइ बीअचउत्थो; 2 b उअ for उव; 4 b दुअवि-संविअअं इ जइ सेसए; c सींजुअं for संजुअं; d कइअणे अणिअं हरिणुद्धअं.

Ch. 3

v. 6 b पउविअ for पचुविअ; cd आ सुद्धविराडिआ तहिं; पढमगणविरइमिणमावसहं तं; 7 a अंगआ for अंसआ; c लहुवण्णाइवण्णाओ; 8 a वंतं for वत्तं; 9 b सअरा for सागरा; c चवला होइ वत्तं च; 10 a बहुभेआ for चउभेआ; 11 b सोहलं for सोरहं; d चउरद्धं for चउरुद्धं; 12 b जस्स for जत्थ; c पच्छावीलू; d आवीलू जत्थ णिहणम्मि; 13 b पलट्टइ अ जत्थ मंजरी एसा; c तइअएण for तइएण; d धारत्ति for धारेत्ति; for v. 14 we have only प्राकृतसारः समाप्तः.

Ch. 4

v. 1 पाअअस्स for पाउअस्स; b लक्ख is dropped; c एत्तावब्भन्से; 2 b हवंति for हुवंति; d काअव्वओ अआरा वि; ३ वेण्णि for विण्णि; b हवंति; for हुवंति; 5 a चोद्दह पढमतइअचलणे; c दुहअउ for दुवह[अ]; एत्तअउ for एत्तलउ; d होइ अवब्भंसत्थे; 6 a तेरह पढमे तइअए; c उवदुहअलक्खणं [इणं]; d होइ अवब्भंसत्थे; 7 b सेसेसु चोद्दहा होंति; c जाणिज्जह for जाणिज्जुह; d अवदुहअलक्खणअत्ति; 8 d ण मुहंतसमत्तगुरू; e अवरिमाण for अपुरिमाण; 9 a पाए वीए मुहचउत्थम्मि; b पढमंचअ for पढमं चिअ; गण for गणु; d तइअए तिअलंसए; e जिर for किर; 10 b गण for गणु; e ता for तं; करिणीं for करिणिं; 11 a जा अ for जा वि.

Ch. 8

v. 20 b दुअई for दुवई; d छड्डिणिआ वि पडिल्ला; 21 a सींजुत्तं for संहुत्तं; b मुणसु for सुणसु; d सत्तताले हवे कव्वं; 22 b कव्वंच for कव्वम्मि; c तहिं रूवेहिं अ रइअं; d तिताले तं मुणेज्जासु; 23 a छंदोरूवेहिं वेहिं जुअलं; b अ for च; c भवे for हुवे; d चक्कसमं तीअ जेहिं तु; 24 b पद्धडि-आहिं च अण्णरूवेहिं; cd रड्डाबंधउ कव्व जाण मणअहिरामउ होइ; 25 a एक्कविसमत्ताणिहाणु उद्दामगिरु; b चोद्दसा विस्साम थाउ मणविरइ थिरु; c समिद्ध एउं for समिद्धु एउ; d तिकल for तिअल; अइमहुरअरु for अ[इ]महुरअरु.

राजशेखरकृतः छन्दःशेखरः ।

[In the following pages I am publishing again only the fifth chapter of Rājaśekhara's Chandaśśekhara because this alone is at present available. The only MS. of this chapter written on palm leaves, exists at the Bada Bhandar of Jesalmir in Bundle No. 238. A copy of this was procured and presented to me by Muni Sri Jinavijayaji of the Bharatiya Vidya Bhavan with his usual kindness and generosity. The MS. consists of pp. 44 to 51 only, the first 43 pages which contained the earlier chapters being untraced at least for the present. Dalal's Catalogue does not mention this MS. among the other MSS. on Prosody in Bundle No. 238 and it is very likely that it was not there originally. Our MS. is $12\frac{1}{2} \times 1\frac{1}{8}$ inches in size; each page contains 6 lines, and each line contains on an average 60 letters. One or more letters put within the brackets in the following edition represent the correct form of the corresponding number of letter or letters immediately preceding the brackets. Like Hemacandra and Svayambhū, our author uses the terms ष, प, च, त, (always written as ट in my copy but corrected to त by me) and द in his definitions to represent groups of 6, 5, 4, 3 and 2 Mātrās, respectively. The copy, evidently following the MS., always writes तृ for त्र and sometimes drops an obvious Visarga. I have corrected both mistakes, but otherwise I have tried to follow my copy faithfully. Letters in rectangular brackets are suggested additions.]

पञ्चमोऽध्यायः ।

द्विगुणो यद्यवलम्बकः ।
क्रियते गीतिनिधनको द्विपदीखण्डं तदा वदन्ति बुधाः ॥ १ ॥

प्रथमं बध्यते द्विपदिका पश्चाद्गीतिर्विरच्यते ।
एषा द्विभङ्गिका भवेदन्यास्तु यथेप्सितैः रूपकैः स्युः ॥ २ ॥

यद्यवलम्बकस्य मुखतो द्विपदी निधनेऽथ गीतिका ।
पूर्वाचार्यसमीरिता[1] ।
एषोच्यते त्रिभङ्गिका त्वपराः प्राहुर्यथेप्सितैः रूपकैः[2] ॥ ३ ॥

पथ्या(श्चा)र्धवर्जितं गाथस्यार्या(द्या)र्धं तु वर्धते स्वेच्छया
चकारगणैः पादेषु चतुर्षु यदि समैरेवांशैः सर्वैस्तान्तैः
कथितं तत्समशीर्षकम् ॥ ४ ॥

मालागलितकक्रमान्ते यदा चकारगणका द्विवृद्ध्या भवन्ति
सर्वे गणाः विषमसंख्यया स्थिता विषमशीर्षकं तत् ॥ ५ ॥

किं लक्षणेन बहुना यत्क्रियते किमपि खञ्जकं दीर्घम् ।
तच्छीर्षकमिति कथितं द्विपदीखण्डानि सर्वाणि ॥ ६ ॥

—शीर्षकप्रकरणम् ।

यत्प्राकृतसंस्कृतयोः सारं तस्यात्र लक्ष्यलक्षणं गदितम् ।
प्रायोऽतोपभ्रंशे समुच्यमानं निशृणुत संक्षेपेण ॥ ७ ॥

उत्साहे षडजचाः शिखीष्टो(ष्वो)स्तु यो(जो) लनौ वा ॥ ८ ॥

१ Ms. has समासरिता. २ Ms. has यथेप्सितरूपैः.

युजीना अयुजि मनुमात्राः । दोहको द्विपथको वा ॥ ९ ॥

अयुजोः क्रमयोर्द्वादश । चतुर्दश युज्यु(ज्य)पदोहके ॥ १० ॥

अयुजोस्त्रयोदश युजोस्तु । द्वादशा(शो)पदोहक इति ॥ ११ ॥

पञ्चांह्रयः सर्वमात्राः स्युः । त्रिचकारास्तत्र युजोः ॥
विषमपादेषु त्रिषु पौ चदौ ।
तृतीयपञ्चमयोर्यदि । पादयोर्मध्यदस्तृतीयचः ॥ १२ ॥

द्वितीयचतुर्थतदुभयांह्रिषु । प्रथमपञ्चयोर्यदा स्यात् ।
तदंह्रयादिका मत्तबालिका ।
मत्तमधुकरी तद्वत् । तृतीयत्रिकलये(के)षु भण्यते ॥ १३ ॥

पञ्चमे चरणे तृतीये वा । द्वयोरथवा मुखे चौ ।
तदंह्रयादिका मत्तविलासिनी ।
अथ यत्र य(पस्) त्रिधाऽपि । स्यात् तद्वदियं मत्तकरिणी ॥ १४ ॥

या विमिश्रैः सर्वरूपैः स्यात् । सा भण्यते वहुरूपा ।
भवेदासां दोहकोऽन्ते तु ।
रड्डैषा वस्त्वथवा । भवति प्रसिद्धनवचरणा ॥ १५ ॥

पचौ चदौ चरणेषु वदनकम् ॥ १६ ॥

पचौ चतौ स्यातामुपवदनके ॥ १७ ॥

पचलद[ल]चपै(पै)र्वस्तुवदनकं कार्पटिकोक्तिषु ॥ १८ ॥

उत्साहार्थेऽमुना चैव वण्ठेनोत्साहादिर्भुवि ।
वन्दिभिः पठ्यते यद्यत् तत्तद्वदनकं विदुः ॥ १९ ॥

वदनकप्रभृतेः क्रमयोर्यमकेऽन्तगे मडिला ।
मिथश्चतुर्षु पुनः क्रमेषु सा स्यादियमडिला ॥ २० ॥

उन्मानकार्थसंबद्धैर्दोहकाद्यैः प्रहेलिका ।
हृद्गतार्थैर्भवेद्वर्णैः शून्यैस्तु हृदयालिका ॥ २१ ॥

धवलनिभ(भे)न पुमान्वर्ण्यो । यस्मात्तस्माद्धवलम् ।
तदष्टषट्चतुरंह्रि मतं । पादेष्टांह्रौ त्रिचदाः ॥
आद्यतृतीये; त्रिचाः । द्वितीयतुर्ये; चौत् ॥
पञ्चमसप्तमके तु । पडा(ड)ष्टमे द्वौ चौत् ॥ २२ ॥

धवले छन्दसि षट्चरणे । ज्ञेयौ पाद्रौ ।
प्रथमचतुर्थौ पगणपद्गणैः । द्वितीयपञ्चमौ तु चाभ्याम् ।
तृतीयषष्ठे । पाभ्यां प(च)गणः स्याद् पगणो वा ॥ २३ ॥

चतुरंह्रौ धवले स्याताम् । षड्विधै(षद्विचै)र्मुखतृतीयौ चरणौ ।
द्वैतीय्यी(यी)कतुर्यचरणे । षद्विचकाराद् भो(तो) वा दो वा ॥ २४ ॥

अयुजोश्चर[ण]चाः(योः) पत्रताः । युजोः पचौ भ्रमरे ॥ २५ ॥

मङ्गलार्थैरचितं यच्छन्दस्तद्बुधैः ।
बहुमङ्गलमा(मि)[त्या]ख्यातं तत्राद्ययोः ॥
क्रमयोः षत्रिचकाराश्चाः पञ्चापरयोस्तु ।
चत्वारोऽप्यंह्रयस्तु तान्ता दान्ता वास्य ॥ २६ ॥

उत्साहहेलावदनाडिलाद्यैर्यद् गीयते मङ्गलवाचि किंचित् ॥
तद्रूपकाणामभिधानपूर्वं छन्दोविदो मङ्गलमामनन्ति ॥ २७ ॥

तैरेव धवलव्याजात्पुरुषः स्तूयते यदि ।
तद्वदेव तदानेको धवलोऽप्यभिधीयते ॥ २८ ॥

—उत्साहादिप्रकरणम् ॥

ध्रुवोऽन्ताद्योः प्रयोगोऽस्याः काव्यसन्धिष्विति ध्रुवा ।
षट्पदी चतुरंह्रिश्च द्विपदी चेति सा त्रिधा ॥ २९ ॥

दशादिकलाः । मुनिदशान्ताः । तृतीयषष्ठक्रमयोर्भवेयुः ॥
षट्पदीयं । शेषांह्रिषु तु । सप्ताष्टनवधा मात्राः क्रमेण ॥ ३० ॥

षट्पदजातौ । मात्रा भवन्ति । सप्त पादचतुष्टये ॥
उपजातौ स्युः । मात्रा अष्टौ । अवजातौ नव स्मृताः ॥ ३१ ॥

सप्ताद्याः कलाः । दशादिभिर्युताः । प्रत्येकमष्टधा भूत्वा ॥
षट्पदीं कुर्युः । छन्दःशेखरे । चतुर्विंशतिभेदां ध्रुवाम् ॥ ३२ ॥

घत्ता अथवा छड्डुणिकाः । छन्दोविद्भिः प्रोच्यन्ते ।
यदि चः पद्यार्धयोः पुरः । मात्राधिको(कौ) तृतीयांह्री ॥
नानाभ्यूह्यायुधैस्तथा ॥ ३३ ॥

चतुःपद्यस्तन्नामानः । प्रथमद्वितीयचतुर्थषष्ठे ।
कला कलास्तृतीयपञ्चमे च । त्रयोदशैव छड्डुणी ॥ ३४ ॥

—षट्पदीजातिप्रकरणम् ॥

अन्तरार्धसमे सर्वसमेति स्त्रि(त्रि)श्चतुष्पदी ।
तुल्यौजा तुल्ययुग्मांह्रिस्तत्रान्तरसमा भवेत् ॥ ३५ ॥

औ(ओ)जे सप्त समेष्टाद्या मात्राः सप्तदशावधि ।
दशैव स्युः क्रमाद् भेदास्तथांह्रिव्यत्ययादपि ॥ ३६ ॥

तथाहि—

विषमे सप्त । युजि चरणेऽष्टौ ॥
कला भवन्ति । चम्पककुसुमे ॥ ३७ ॥

क्रमव्यत्यये । सुमनोरमा ॥ ३८ ॥

औ(ओ)जे सप्त । समे चरणे नव ॥
लक्षणमिदं । किल सामुद्गके ॥ ३९ ॥

पादव्यत्यये । पङ्कजं स्यात् ॥ ४० ॥

असमे सप्त । दश मात्रा द्विचदैः ।
समे चरणे । मल्हणकस्य मताः ॥ ४१ ॥

चरणव्यत्ययतः[1] । कुञ्जरं वद ॥ ४२ ॥

विषमे सप्त । युज्येकादश कलाः ।
वदन्ति बुधाः । अत्र सुभगविलासे ॥ ४३ ॥

चरणविपर्यये सति । मदनातुरः ॥ ४४ ॥

सप्त विषमे । द्वादश समे केसरम् ॥ ४५ ॥

अस्य चरणव्यत्यये । भ्रमरावली ॥ ४६ ॥

सप्तासमे । द्वितीयतुर्ये त्रयोदश ।
लक्षणमिदं । गदितं रावणमस्तके ॥ ४७ ॥

चरणविपर्यासतो वद । पङ्कजश्रीः ॥ ४८ ॥

सप्तायुजोः । समयोश्चरणयोश्चतुर्दश ।
प्राज्ञैरिदं । सिंहविजृम्भितं निगदितम् ॥ ४९ ॥

अस्य चरणे(ण)विपर्यये सति । किङ्क(ङ्कि)णीं वद ॥ ५० ॥

सप्तौजयोः । युजोः पञ्चदश मकरन्दिका ॥ ५१ ॥

कृतिभिरुक्ता कुङ्कुमललिता । विपर्ययेण ॥ ५२ ॥

अयुजि गिरयः । युग्मे षोडश मधुकरललितम् ॥ ५३ ॥

पादव्यत्यये शशिशेखरं । कृती जगाद ॥ ५४ ॥

अयुजि मुनयः । समेऽत्र चरणे सप्तदश मात्राः ।
एतल्लक्ष्म । चम्पकसुमावर्ते प्रकथितम् ॥ ५५ ॥

लीलालयः पदविपर्यये सति । चतपदैरिति ॥ ५६ ॥

मुनिकलक्रमे[2] भेदा विंशतिर्- । द्विप्रकारे ॥ ५७ ॥

अष्टौजयोर्नवाद्यास्तु युजोः सप्तदशान्तिकाः ।
मात्राः पादविपर्यासादेषाष्टादशधा भवेत् ॥ ५८ ॥

अष्टौ विषमे । नव मात्राः समे ।
चतुष्पदीयं । मणिरत्नप्रभा ॥ ५९ ॥

वद चन्द्रभा(हा)सं । चलनो(रणो)त्क्रमेण ॥ ६० ॥

विषमेऽष्ट युजि । दश[3] कुङ्कुमतिलके ॥ ६१ ॥

गोरोचना मता । पदव्यत्यये ॥ ६२ ॥

अयुजि क्रमेऽष्ट । युज्येकादश कलाः ।
धीरैरभाणि । चम्पककेसरोऽयम् ॥ ६३ ॥

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१ Ms. has चरणव्यतयय:. २ Ms. has मुनिकुलोत्क्रमे. ३ Ms. has त्रयोदश.

कुसुमबाणमिदं स्यात् । क्रमविपर्यये ॥ ६४ ॥
ओजेऽष्ट कलाः । युजि रवयः क्रीडनकम् ॥ ६५ ॥
मालतीकुसुमं भवेत् । क्रमोत्क्रमे सति ॥ ६६ ॥
ओजेऽष्ट युजि तु । बकुलामोदस्त्रयोदश ॥ ६७ ॥
नागकेसरं प्रगदितं । क्रमविपर्यये ॥ ६८ ॥
असमेऽष्ट युजि तु । चतुर्दश[1] मन्मथतिलकमिति ॥ ६९ ॥
नवचम्पकमाला भणिता । पादोत्क्रमेण ॥ ७० ॥
अयुज्यथ(ष्ट) युजि । पञ्चदश तु मालाविलसितम् ॥ ७१ ॥
चरणविपर्यासतः क्रियते । विद्याधरो हि ॥ ७२ ॥
अयुजोरष्टौ । युजोस्तु षोडश पुण्यामलका ॥ ७३ ॥
क्रमव्यत्ययेन कृतं कविना । कुब्जककुसुमम् ॥ ७४ ॥
ओजेऽष्ट युजि तु । सप्तदश नवकुसुमितपल्लवस्य ॥ ७५ ॥
पादविपर्यये कुसुमास्तरणं । पादेऽष्टकले ॥ ७६ ॥
त्रिविधैः षट्पदद्विचैर्भेदांश्च[2] । कथयाष्टादश ॥ ७७ ॥

नवौजयोर्दशाद्यास्तु युजोः सप्तदशावधि ।
विपर्यस्तांहिरेषापि भेदैः षोडशकैः स्थिता ॥ ७८ ॥

सुमलयमारुतो । नवायुजि युजि तु दश ॥ ७९ ॥
मधुकरीसंलापः । इति पादोत्क्रमे ॥ ८० ॥
नवौजे समे तु । शिवा मदनावासः ॥ ८१ ॥
प्रोक्त(क्तः) सुखावासः । पादविपर्यये ॥ ८२ ॥
असमे नव समे । द्वादश च मङ्गालिका ॥ ८३ ॥
कुङ्कुमलेखा गदिता । क्रमव्यत्यये[न] ॥ ८४ ॥
विषमे नव समे । त्रयोदश साभिसारिका ॥ ८५ ॥
कविनोक्तं कुवलयदाम । चलन(रण)व्यत्ययात् ॥ ८६ ॥
ओजे नव समे । चतुर्दश कुसुमनिरन्तरम् ॥ ८७ ॥
कलहंसकं बभाण मुनिः । पादविपर्ययात् ॥ ८८ ॥
अयुजोर्नव कलाः । युजोः पञ्चदश मदनोदकम् ॥ ८९ ॥
मदनोदकचरणव्यत्ययात् । सन्ध्यावली स्यात् ॥ ९० ॥
नवौजचरणयोः । समयोः षोडश चन्द्रोद्योतः ॥ ९१ ॥
कुञ्जरललितामचकथन्मुनिः । पादव्यत्यये ॥ ९२ ॥

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१ Ms. has त्रयोदश. २ Ms. has षट्पदद्विद्विधैः.

नव विषमयोः स्युः । समयोस्तु सप्तदश[1] रत्नावली ॥ ९३ ॥

चरणव्यत्यये कुसुमावलीति । पतचपतत्रयैः ॥ ९४ ॥

एवं त्रिविधे नवमात्रे क्रमे । षोडश विभेदाः ॥ ९५ ॥

एवं चतुःपञ्चाशद्वस्तुकान्याहुः ॥

दशौजयोः कलाः कार्या युजोरेकादशाधिकाः ।
यावत्सप्तदशात्रापि प्राग्वद्भेदाश्चतुर्दश ॥ ९६ ॥

ध्रुवक्रणकमयुजि । दश युजि त्वेकादश ॥ ९७ ॥

चरणविपर्यासतः । विद्युल्लता मता ॥ ९८ ॥

मुक्ताफलमाला । अयुजि दश समे द्वादश ॥ ९९ ॥

अस्याः पादोत्क्रमेण । पञ्चाननललिता ॥ १०० ॥

कोकिलावली स्याद् । अयुजि दश समे त्रयोदश ॥ १०१ ॥

मरकतमाला भण्यते । चलन(रण)विपर्ययतः ॥ १०२ ॥

मधुकरवृन्दं भण । विषमे दश समे चतुर्दश ॥ १०३ ॥

भवेदभिनववसन्तश्रीः । चरणविपर्ययतः ॥ १०४ ॥

स्यात्केतककुसुमं । विषमयोर्दश पञ्चदश युजोः ॥ १०५ ॥

पदव्यत्ययेन मनोहरं । विद्वद्भिर्भणितम् ॥ १०६ ॥

नवविद्युन्माला । विषमे दश युजि षोडश मात्राः ॥ १०७ ॥

आक्षिप्तिका ध्रुवा । गीतिः स्यात्[2] पादविपर्ययेण ॥ १०८ ॥

त्रिवलीतरङ्गकं । विषमे दश मात्रा युजि सप्तदश ॥ १०९ ॥

विपर्यये सति किंनरलीलेति । षप(च)द्विपद्विप(च)दैः ॥ ११० ॥

त्रिविधदशकले पादे भवेयुः ॥ प्रभेदाश्चतुर्दश ॥ १११ ॥

एकादशौजयोर्मात्रा द्वादशाद्यास्तु युग्मयोः ।
आसप्तदशकाद्भेदा द्वादशांह्रिविपर्ययात् ॥ ११२ ॥

यत्रैकादशौजे । द्वादश युज्यरविन्दम् ॥ ११३ ॥

मकरध्वजहासा(सः) । चरणव्यत्यये स्यात् ॥ ११४ ॥

अयुजि शिवास्त्रयोदश । युजि विभ्रमविलसितमुखम् ॥ ११५ ॥

पादव्यत्ययतो ब्रूहि । कुसुमाकुल[3]मधुकरम् ॥ ११६ ॥

[अ]युजि शिवकला युजि वा(च) । मनवो नवपुष्पंधयेति[4] ॥ ११७ ॥

अस्याश्चरणविपर्ययेण । भ्रमरविलासमुक्तम् ॥ ११८ ॥

युजि पञ्चदश विषमे । शिवा(वाः) किंनरमधुरविलासः ॥ ११९ ॥

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१ Ms. has समयोस्त्रियोदशदश. २ Ms. has गीतिस्त्रिन्. ३ Ms. has. कुसुममकुल० ४. Ms. has नवपुष्पान्यिकेति.

मदनविलासोऽयं कथ्यते । चलन(रण)विपर्यये सति ॥ १२० ॥

ओजे रुद्रमात्राः । युजि षोडश विद्याधरललिता ॥ १२१ ॥

व्यत्ययेन विद्याहरहासः । छन्दोविद्भिरभाणि ॥ १२२ ॥

एकादश विष[म]योः । सारङ्गो युजोः कलाः सप्तदश ॥ १२३ ॥

कुसुमायुधशेखरो विपर्यये । चपदद्पचद्विचतैः ॥
त्रिविधैकादशमात्रे पादे हि । भेदा द्वादशोक्ताः ॥ १२४ ॥

मात्रास्त्रयोदशाद्याः स्युर्युजोः सप्तदशावधि ।
ओजयोर्द्वादशैवेयं दशधांह्रिविपर्ययात् ॥ १२५ ॥

द्वादशौजे त्रयोदश । कामिनीहासो विषमे ॥ १२६ ॥

अस्य चलन(रण)विपर्ययेण । भवतीहोपदोहकः ॥ १२७ ॥

ओजे द्वादश समे च । त्रयोदशावदोहकमिह ॥ १२८ ॥

अवदोहकपादोत्क्रमे । दोहको द्विपथकः [वा] ॥ १२९ ॥

ओजे द्वादश समेऽथ । पञ्चदश ताः प्रेमविलासः ॥ १३० ॥

अस्य पादविपर्यये कृते । प्रोक्ता चन्द्रलेखिका ॥ १३१ ॥

असमे द्वादश मात्राः । युग्मे षोडश काञ्चनमाला ॥ १३२ ॥

काञ्चनमालापादोत्क्रमेण । सुतालिङ्गनकं भवेत् ॥ १३३ ॥

ओजो(जे) द्वादश मात्राः । समे सप्तदश जलधरविलसिता ॥ १३४ ॥

चलन(रण)विपर्यये कृते प्राज्ञै- । रभाणि कङ्केल्लिलता[1] ॥ १३५ ॥

त्रिचषचदद्विपदचपतैः । चतुर्विधार्ककलस(प)दे दशधेति ॥ १३६ ॥

त्रयोदशौजयोर्मात्रा युजोः सप्तदशान्तिकाः ।
चतुर्दशादिकाः शेषाः पादव्यत्ययतोऽष्टधा ॥ १३७ ॥

अभिनवमृगाङ्कलेखा तु । त्रयोदशायुजि युजि मनवः ॥ १३८ ॥

कुसुमितकेतकी(कि)हस्तः । अस्य पादविपर्ययेण ॥ १३९ ॥

त्रयोदशौजे पञ्चदश । युजि सहकारकुसुममञ्जरी ॥ १४० ॥

अनयोश्चरणयोर्विपर्यये । कुञ्जरविलसितं कथितम् ॥ १४१ ॥

कामिनीक्रीडनकमयुजि । कलास्त्रयोदश युजि षोडश चेत् ॥ १४२ ॥

विद्वद्भिरकारि राजहंसः । व्यत्ययेऽनयोः पादयोः ॥ १४३ ॥

ओजे त्रयोदश मुनिदश । समे कामिनीकङ्कन(ण)हस्तकः ॥ १४४ ॥

विपर्यये पल्लवच्छाया भवेत् । द्विपतद्विचपषचतैरिति ।
त्रिविधत्रयोदशमात्रपादेऽत्र । कथिता अष्टौ प्रभेदाः ॥ १४५ ॥

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1 Ms. has कङ्केलिलतेति.

चतुर्दशौजयोर्मात्रा युजोः पञ्चदशाधिकाः ।
आसप्तदशकात्[1] षोढा भवेत्पादविपर्ययात् ॥ १४६ ॥

ओजयोश्चतुर्दश युजोस्तु । पञ्चदश मुखपालनतिलकः ॥ १४७ ॥

पदयोरनयोर्व्यत्यये सति । कृतिभिरभाण्यनङ्ग[लि]ता ॥ १४८ ॥

असमयोश्चतुर्दश समयोः । षोडश मात्रा वसन्तलेखा ॥ १४९ ॥

मन्मथविलसितं बुधैः कथितं । पादविपर्ययेण कृत्वा ॥ १५० ॥

मधुरालापिन्या हस्तः । विषमे चतुर्दश समे सप्तदश ॥ १५१ ॥

ओहल्हणकं वारङ्कडी वा । चरणविपर्यये कृते सति ॥
भेदाः षट् चतुर्दशकलक्रमे । द्विविधे पद्विदत्रिचैदैरिति[2] ॥ १५२ ॥

ओजे पञ्चदशैव स्युर्युग्मयोः षोडशादिकाः ।
मात्राः सप्तदशान्ताः [स्यात्] प्राग्वद्भेदचतुष्टयम् ॥ १५३ ॥

युग्मयोः पञ्चदश कलाः स्युः[3] । समयोः षोडश पङ्क्तिर्भणिता ॥ १५४ ॥

चरणयोर्विपर्ययेण[4] कथिता । कज्जलरेखा छन्दो[5] भवेत् ॥ १५५ ॥

कुसुमात्परं लतागृहं स्याद् । विषमे पञ्चदश समे सप्तदश ॥ १५६ ॥

पदविपर्ययकृतं किलिकिंचितं । त्रिचगणतगणैरथवा त्रिपैः[6] ॥ १५७ ॥

पञ्चदशमात्रपादे द्विभेदे । भेदचतुष्टयमिह वद हन्त ॥ १५८ ॥

षोडशैवायुजोर्मात्रा युजोः सप्तदशैव तु ।
पादव्यत्ययसंयुक्ता द्विधैषापि भुवि ध्रुवा ॥ १५९ ॥

षोडशैव कला विषमे क्रमे । सप्तदशैव समे रत्नमाला ॥ १६० ॥

शशिबिम्बमुत्क्रमे षोडशकले । पद्विचदचतुश्चैर्द्विविधपदे ॥
भेदौ द्वौ पद्विचैतैस्त्रिचपैश्च[7] । द्विविधसप्तदशमात्रः पादः ॥ १६१ ॥

एवं दशोत्तरशतं ललिताभिधानै-
र्भेदैरिहान्तरसमार्धसमाऽपि तद्वत् ।
किं तु द्वितीयचरणः प्रथमेन तुल्य-
स्तुर्यस्तृतीयसदृशोऽर्धसमासु कार्यः ॥ १६२ ॥

यथा :—

किवकन्नकलिंग परिज्जिया । ठिय नरवइ माणविवज्जिया ॥
न उ कोइ अहिट्टइ अणियवहे । कहि वइरि जयद्दु(द)हो कन्न वहे ॥ १६३ ॥
इत्यादि ।

आसां चतुष्पदीनां द्वित्रिचतुर्भिर्लक्षणैः एकत्र मिश्रितैः संकीर्णमिष्यते । यथा—

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१ Ms. has आदशकात्र. २ Ms. has पद्विचित्रिचदिशति. ३ Ms. has तु. ४ Ms. has चलणविप०. ५ Ms. has च्छन्दःशेखरे. ६ Ms. has त्रिपैर्गणैः. ७ Ms. has पद्विचतैस्तुचपैश्च.

वायाला फलुसा विन्वणी(णा)। गुणहिं विमुक्का प्राणहर ॥
जिम सज्जण दुज्जण जण उरे। तिंव पर(स)रु न लहंति सर ॥ १६४ ॥
इत्यादि।[1]

सर्वैस्तुल्यकलैः। पादैः सर्वसमा ॥
दशमात्राभिश्चौद्। शशाङ्कवदनायाम् ॥ १६५ ॥
मारकृतौजेच्पदौः। युग्मचरणे द्विचताः ॥ १६६ ॥
षचदैस्त्रिचकारैर्वा। महानुभावां वदन्ति ॥ १६७ ॥
अप्सरोविलसितं भवेत्। षचतैर्द्विच[प]गणैस्तु वा ॥ १६८ ॥
स्युर्गन्धोदकधारायां। पद्विचकारास्त्रिचदा वा ॥ १६९ ॥
त्रिचताः पारणकेऽथ षचपाः ॥ १७० ॥
षोडशमात्र(त्रं) पादाकुलकम् ॥ १७१ ॥
संकुलकं भवेत् षचगणचदैः ॥ १७२ ॥
चगणचतुष्के सति पद्धडिका ॥ १७३ ॥
त्रिचगणपगणैः षचगणचतैर्वा। रगडाध्रुवकं सप्तदशमात्रम् ॥ १७४ ॥
सर्वसमा दशधैषा कथिता। चतुष्पदी प्रकरणं समाप्तम् ॥ १७५ ॥ इति।
यस्यास्तुल्यकलौ पादौ द्वावेव द्विपदी सा स्यात् ॥
तत्राष्टाविंशतिकलौ[2] पादौ सप्तचौ लये स्तः ॥ १७६ ॥
दशाङ्ग(ष्ट)विच्छिन्नं दशविश्रान्तं भवति भ्रमरपदम् ॥ १७७ ॥
उपभ्रमरपदेऽत्र दशवसुविरते षचपञ्चदैः क्रमौ ॥ १७८ ॥
एकोनत्रिंशन्मात्रं[3] गरुडपदं चाः पट् पो मुनौ ॥ १७९ ॥
आदौ षगणः सप्तमस्तगण उपगरुडपदं कथयन्ति ॥ १८० ॥
त्रिंशन्मात्राभिः सार्धसप्तचौ चरणौ स्तो गीतिसमौ ॥ १८१ ॥
हरिणीकुलमिह पा(षा)द्यं हरिणीपदमिति रविवसुदशविरतम् ॥ १८२ ॥
पञ्चषकारयुतं स्याद् भ्रमररुतं दशवसुनिधनश्रान्तम् ॥ १८३ ॥
एकत्रिंशन्मात्रौ चलनौ(रणौ) पचतुष्कचतैः कमलाकरे ॥ १८४ ॥
या सप्तचकारा निधनतकारा सा कुङ्कुमतिलकावली ॥ १८५ ॥
द्वादशाहिविच्छिन्ना रत्नकण्ठिका; पा(षा)द्या पान्ता शिखा ॥ १८६ ॥
द्वात्रिंशन्मात्रौ स्कन्धकसमके पादौ वसुचैर्दिगहिच्छिदि ॥ १८७ ॥
मौक्तिकदामाकारि च्छन्दोविद्भिः सूर्याष्टकं विरामम् ॥ १८८ ॥
चतुर्दशाङ्ग(ष्ट)दशविरामं कुशलैर्गदितं नवकदलीपत्रम् ॥ १८९ ॥

१ Ms. has न्यदाः. २ Perhaps read ०विंशतिकलिकौ. ३ Ms. reads एकोनविंशतिमात्रां.

पगणाद्ये त्रयेपि गान्ते सिं(त्वै)तन्नामानि स्त्रीलिङ्गे स्युः ॥ १९० ॥

आयामके त्रयस्त्रिंशन्मात्रौ पादौ सप्तचो(चौ) पगणान्तौ ॥ १९१ ॥

दशवसुतिथिविरतं कथयन्ति बुधाश्छन्दसि काञ्चीदामकं तत् ॥ १९२ ॥

मन्वष्टशम्भुविश्रान्तं निपुणैः कथितं चूडामणिमेव तत् ॥ १९३ ॥

द्वादशवसुविच्छिन्नं त्रयोदशविरतिं कथितं रसनादामकम् ॥ १९४ ॥

चत्वार्येतानि षगणप्रमुखानि लघुगुर्वन्तानि वदेदुपात् ॥ १९५ ॥

अष्टचगणैः सगुर्वन्तैः स्वमके[1] चतुस्त्रिंशन्मात्रौ पादौ ॥ १९६ ॥

द्वितीयतुर्यौ षौ कुमुदे भवतो दशवसुषोडशविच्छेदयुते ॥ १९७ ॥

सूर्याष्टविरतियुक्ते चगणा अष्टौ सार्धा भुजङ्गविक्रान्ते ॥ १९८ ॥

इदमपि भाराक्रान्तं दक्षैरुक्तं मुखतुर्यौ[2] यदि षौ भवतः ॥ १९९ ॥

अध्यर्धचाष्टकं गदितं ताराध्रुवके मन्वष्टार्कविरामे ॥ २०० ॥

मनुदिग्गजसूर्यविरामं पवनध्रुवकं प्रथमषष्ठषट्कलकम् ॥ २०१ ॥

सार्धाष्टचं कलेभविरामं नवरङ्ककमिति विचक्षणैः कथितम् ॥ २०२ ॥

त्रिपकारादि चतुश्चगणाङ्कं स्थविरासनमिह षोडशेभदर्श(श)यति ॥ २०३ ॥

षोडशकाष्ठागजदशविरतं सप्तचकारं ष[स]समं सुभगम् ॥ २०४ ॥

कन्दोट्टमष्टचं तगणान्तं पञ्चत्रिंशन्मात्रं गदितं बुधैः ॥ २०५ ॥

पकारद्वयाद्यं दशवसुविरतं भ्रमरद्रुतमिदं गदितं कविना ॥ २०६ ॥

सूर्याष्टतिथिविरामं छन्दोविद्भिः प्रगदितमिदं सुरक्रीडितम् ॥ २०७ ॥

मन्वष्टनिधनविच्छिन्नं कुशलैर्गदितं जगति [हि] सिंहविक्रान्तम् ॥ २०८ ॥

षोडशविषधररुद्रविरामं कुशलैरभापि कुङ्कुमकेशरमिदम् ॥ २०९ ॥

षट्त्रिंशन्मात्रौ पादौ नवचगणैर्बालभुजंगमललितं पठितौ[3] ॥ २१० ॥

सूर्याष्टकलाविरतं चा(च)तुरोऽवादीत् त्रिपकाराद्य(द्यु)पगन्धर्वं भुवि ॥ २११ ॥

चतुर्दशसंख्यया विरतं दिग्गजे तथा प्राज्ञैर्गीतं संगीतम् ॥ २१२ ॥

षोडशकाष्टागजविश्रान्तं कृतमुपगीतं छन्दःशास्त्रविदग्धैः ॥ २१३ ॥

अष्टाभिश्चगणैः पगणान्तैः सप्तत्रिंशन्मात्रौ पादौ गुन्दलः ॥ २१४ ॥

घर्मकिरणविश्रान्तं दिग्[गज]विरतं पाद्यं ज्ञेयं रथ्यावर्णकम् ॥ २१५ ॥

चतुर्दशसंख्यया छिन्ना वसुविश्रान्ता पञ्चदशविरामा चर्चरी ॥ २१६ ॥

कलाविषधरनिधनविश्रान्तं कथितमभिनवं; सप्तमे पगणे चर्पलम्[4] ॥ २१७ ॥

अष्टात्रिंशन्मात्राभिः सार्धैर्नवचैः पादौ मन्विभस्थिति दीर्घकम् ॥ २१८ ॥

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१ Ms. reads स्वपनके. २ Ms. reads मुखत्रयौ. ३ Ms. has पठितौ ललितौ. ४ Ms. has चचलम्

कलकण्ठिरुतं[1] पप्रथमं; द्विपकारपूर्वकं[2] शतपत्रं कथितं मुनिना ॥ २१९ ॥

यत्षोडशाष्टचतुर्दशच्छिन्नं सिंहपदं, सप्तमे पकारे त्वमृतम् ॥ २२० ॥

चत्वारिंशन्मात्रायामेकोनायां निष्णातोऽकार्षीदतिदीर्घकम् ॥

नवसंख्यचकारैस्तान्तैर्मनुविश्रान्तं वसुविच्छिन्नं सप्तदशविरतम्[3] ॥ २२१ ॥

मन्विभसप्तदशैर्विरामा द्विपकाराद्या पूर्वोक्तमपि मत्तमातङ्गिका ॥ २२२ ॥

चत्वारिंशन्मात्राविकद्व्यधिकौ वा पादौ मालाध्रुवके जाय(ये)ते ॥ २२३ ॥

अतः[4] परं सूरयो ध्रुवकाणि न योजयन्ति द्विपदीप्रकरणमिदं समाप्तम् ॥ २२४ ॥

—द्विपदीध्रुवाणां षष्टिः ।

विज्ञप्तिसंविधानकमङ्गलसिंहावलोकितार्थेषु ।
ध्रुवकं बुधैर्विधेयं तदूर्ध्वतो[5] द्विपदिकाः सर्वाः ॥ २२५ ॥

पादद्वयसंयुक्ता एकानेकाक्षरान्तकृतयमकाः ॥
चतुरादिकलास्त्रिंशत्प्रान्ताः सन्ति द्विपद्योऽन्याः ॥ २२६ ॥

चः स्याद् । विजया ॥ २२७ ॥

पो भवेद् । रेवका ॥ २२८ ॥

स्याद् द्विपदी— । गणैः[6] षेण ॥ २२९ ॥

चतौ भवतः । स्वरैर्द्विपदी[7] ॥ २३० ॥

पगणदगणौ । भवतोऽप्सराः ॥ २३१ ॥

अष्टकलाभिर् । वसुद्विपदिका ॥ २३२ ॥

चौ मकरभुजा ॥ २३३ ॥

पतविभूषिता[8] । मदनविलसिता ॥ २३४ ॥

चगणप(प)गणाभ्यां । किल जंभिष्टिका ॥ २३५ ॥

पचाभ्यां लवली । द्विपदीप्रकरणम् ॥ २३६ ॥

इत्यादि न्यूह्याः । द्विपद्यः प्राज्ञैः ॥ २३७ ॥

यस्यासीत्प्रपितामहो यस इति श्रीलाहटस्त्वार्यक-
स्तातष्ठक्कुरदुद्दकः स जननी श्रीनागदेवी स्वयम् ।
स श्रीमानिह राजशेखरकविः श्रीभोजदेवप्रियं
छन्दःशेखरमार्हतोऽप्यरचयत्प्रीत्यै स भूयात्सताम् ॥ २३८ ॥

इति राजशेखरकृते छन्दःशेखरे शीर्षकोत्साहादिषट्चतुर्द्विपदीध्रुवकाणि पञ्चमोध्यायः ॥

इत्यार्हतश्रीराजशेखरकृतं छन्दःशेखरं नाम छन्दःशास्त्रं परिसमाप्तमिति ॥ संवत् ११७९ ज्येष्ठशुदि ५ शुक्रे अद्येह श्रीचित्रकूटमहादुर्गे प्राकृतच्छन्द लिखितमिति ॥

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१ Ms. has कलकण्ठीरुतं. २ Ms. has द्विपारपूर्वं. ३ Ms. has सप्तदशविरामं. ४ Ms. has द्यतः. ५ Ms. has तदूर्ध्वैः. ६ Ms. has गणश्रेण. ७ Ms. has सचद्विपदी. ८ Ms. has पठति भूषिता.

I. INDEX OF MĀTRĀ VṚTTAS

[N. B. The figures refer to the chapters and stanzas in the main text of the Svayambhūcchandas. Those preceded by P. refer to the chapters and stanzas in the Pūrvabhāga of the work printed on pp. 103-127. Those preceded by R. refer to the stanzas of Rājaśekhara's Chandaḥśekhara printed at the end of the Pūrvabhāga, on p. 129 and the following. The figures within the brackets indicate the number of Mātrās in each Pāda in the case of the Sama Vṛttas; two figures show the Mātrās in the odd and the even Pādas respectively in the case of Viṣama Dvipadīs and Ardhasama Catuṣpadīs. Three figures within the brackets show the Mātrās in the three lines of each of the two halves of a Ṣaṭpadī. Four or more figures similarly show the Mātrās in the four or more Pādas in the Viṣama Vṛttas. Y. indicates a Yati after the Mātrā or Mātrās given immediately after it. द्वि=द्विपदी; च=चतुष्पदी; प=पञ्चपदी; ष=षट्पदी; अ=अष्टपदी.]

III. INDEX OF ILLUSTRATIVE STANZAS

[N.B.—Out of the three figures the first refers to the chapter, the second to the stanza and the third to the serial number of the illustration under this stanza. The preceding letter P indicates that the figures following it refer to the chapter, stanza and illustration in the Pūrvabhāga of the work printed on pp. 103-127.]

IV. INDEX OF AUTHORS

[The figures refer to the chapters and stanzas in the main text of the Svayambhūchandas; those preceded by P refer to the chapters and stanzas in the Pūrvabhāga of the work printed on pp. 103-127. The figures in bold type indicates the chapter, the next two refer to the stanza containing the definition and the illustration under it respectively. The probable Sanskrit equivalent of the name is given within the brackets.]

BRIEF NOTES

SVAYAMBHŪCCHANDAS : PŪRVABHĀGA, pp. 103-127

As my note on p. 102 explains I could not publish the Pūrvabhāga of the Svayambhūcchandas in its proper place. But while adding my notes I thought it proper to begin at the beginning of the work. I am therefore starting with the notes to the Pūrvabhāga. In the definitions of the metres which Svayambhū gives he mentions the constitution of a Pāda with the help of the Mātrā Gaṇas and not with the Akṣara Gaṇas even once. While indicating the nature of the Gaṇas, he generally mentions the position of either the short or the long letter in them and in all such cases, it is always to be understood that all the other letters in that particular Gaṇa are of the opposite nature. Thus when he speaks of a Caturmātra or a Pañcamātra with a short or a long letter at the beginning, middle, or the end, it is to be assumed that the other letters in that particular Gaṇa are long or short as the case may be. In the case of the Varṇa Vṛttas I have given also the constitution in the terms of Akṣara Gaṇas for easy comprehension.

I. SKANDHAKA-JĀTI

This is the first chapter of the work; it was obviously called Skandhaka-jāti by the author himself as he begins his treatment of the metres of the Gāthā class with Skandhaka instead of Gāthā as the others do. See also ch. 2.4 and 6.1 below; so correct the heading of the chapter accordingly.

1.1 : This is an illustration for the rule that in Prakrit the letter *iṁ* at the end of a word is optionally short. The first half of the illustration as also the rule itself are lost on the first folio of the manuscript. The stanza is identical with *Gāthāsaptaśatī* I.70, where in the first half the word *davaggi-masi-maliāiṁ* occurs with the short *iṁ* at its end.

1.2 : The stanza illustrates a short *hiṁ* at the end of a word; here it is short in the first, the second and the sixth words, but not in the third and the seventh.

'Upendra is lying in his bed with his eyes from which sleep has departed, which are white at the sides, dark (at the centre, i.e., at the pupils) without collyrium, and very much contracted at the extremities (owing to their contact with the light).'

1.3 : This stanza is quoted by Hemacandra under *H.* 1.10; but in its first half he reads *paccūsaguyavarummūliāe.*

'The white flowers, viz., the stars, of the creeper namely, the Night, when trampled upon by the elephant in the form of the Dawn, are falling down, while the bird, i.e., the Moon, has flown away.'

In this stanza (*iṁ* in *dhavalāiṁ* and) *e* in *nisālaāe* are short.

1.4 : This too is from the *Gāthāsapaśatī* I.75; here *o* in *nahaalāo* is short. The ms. wrongly reads *nahaalāhi*, as the introductory words clearly show. 'Look how a flock of parrots descends from the skies, as if it were a necklace made of rubies and emeralds fallen off from the neck of the Lady of the Skies.'

1.5 : *vodrahi* is a young girl; Hemacandra, *Prakrit Grammar* 2.80, quotes the portion *vodrahadrahammi paḍiā* to illustrate the *deśya* word *vodraha-hī*. I think he refers to our stanza and the proper reading seems to be *vodrahidrahammi* as the context shows. It is true that Hemacandra quotes *sikkhanti vodrahīo* for the feminine form; yet when can a *vodraha*, i.e., a young man, be called a *draha*? 'They alone are fortunate, they alone good men; they live (truly) in this world, who alone easily rise up when fallen in the deep bed (of a river) in the form of a young woman'.

Here *hi* in the word *vodrahi* remains short even before the conjunct *dra*, since it has the consonant *r* in it.

1.6 : The stanza illustrates how the letter *vi* remains short before the conjunct *ṇha* in *ṇhavaṇamiseṇam*, since it has *h* in it. Thus the rule which prescribes that 'the letters, which are normally long in Sanskrit and also in Prākrit, may be short in Prākrit' may be reconstructed to mean : The letters *im, him, e* and *o* at the end of a word, so also the letters which precede a conjunct having the consonant *h* or *r* in them remain optionally short in Prakrit. We may compare for this *Kd.I*.5-6; *N*. v.54; *Ck*. v.3; *H*. *I*.5-6.

The stanza is an attack on the Liṅga worship of the Hindus; but it borders on obscenity.

2 : 'In a Pāda there are five Gaṇas called *cha, pa, ca, ta* and *da* which respectively contain 6, 5, 4, 3 and 2 Mātrās (Kalā) in them. Thus indeed is being described whatever metre there is in this work on Prosody'. See *H*. I.2; also *Kd*. *I*.2. In the latter place, however, the names of the Gaṇas are different; they are the first letters of the five Vargas namely, *ka, ca, ṭa, ta* and *pa*. On the other hand, the names of Hemacandra and Svayambhū are the first letters of the words

Ṣaṇmātra (*Chammatto*), *Pañcamātra,* Caturmātra, Trimātra (Timatto) and Dvimātra (Dumatto) respectively. *eham* is *evam* rather than *etad.*

2.1 : This is an illustration of a metre called Aravinda, whose Pāda contains all these Gaṇas in succession (6, 5, 4, 3, 2), thus 20 Mātrās in all. See *HPk.* 4.62 for the metre. Svayambhū, too, must have defined this metre under the Khañjakas in ch. 3 below; but that portion of the manuscript is missing. The name of the metre is introduced in the last line as in Hemacandra's illustration. In ours the face is identified with a lotus, the lips with its red petals, the teeth with its white pollen, the rays of the teeth with its filaments and the pupils of the eyes with the black bees. The same Rūpaka is used again in the third chapter (2.1). There is an obvious pun on the word *mitra* and *nidrā* in the third line.

3 : 'In the hemistich of a Skandhaka there are eight Caturmātras; at the sixth place they must have a Dvimātra at the middle (i.e., they must be either a Madhya-guru or a Sarvalaghu). But a Madhya-guru shall not be employed at the odd places (i.e., at the 1st, 3rd, 5th and the 7th). There are seven (Caturmātras) and a half in the half of a Gīti; know that to be a Samkīrṇaka when both (i.e., the half of a Skandhaka and that of a Gīti) are (simultaneously) used.'

It is remarkable that Svayambhū defines the Skandhaka as the basic metre of the Gāthā group and not the Gāthā as almost all the other prosodists do. This is why he calls the metres of the Gāthā group by the name *Khandhaa-jāi* at ch. 2.4 and 6.1 below. The definitions of Svayambhū serve also as illustrations as a general rule; here the first half is that of a Skandhaka with which he has begun and the second is that of a Gīti. The two together form a Samkīrṇaka.

3.1 : This is from the *Setubandha* of Pravarasena.

3.2-3 : These two stanzas are from Nanditāḍhya's *Gāthālakṣaṇa* vv. 26 and 29, but here ascribed to Bhīru and Kṛṣṇadatta respectively.

4 : 'Gīti itself is an Upagīti when the sixth (Aṁśa) consists of a single short letter (in both the halves); it is an Udgīti with only the first half (of this kind) and becomes a Gāthā with (only) the latter half (of this kind).' The stanza as a whole illustrates the Udgīti.

4.1-2 : These two stanzas are similarly from Nanditāḍhya's *Gāthālakṣaṇa* vv. 28 and 27, but here they are ascribed to Nipuṇa and Hāla respectively.

4.3 : 'On seeing the heavy load of the breasts and the slenderness of her waist, the line of hair (on the abdomen) is offered by the creator as a pillar (for support), through fear that (the waist) might break.' See 6.10-1 below for a similar idea.

5 : 'Pathyā is (that Gāthā) where the pause (*virāma*) occurs after the third Gaṇa i.e., Caturmātra (in each half); that which is such only in the first half is Pūrva-pathyā. It is Para-pathyā when it is so only in the latter half; it is called Vipulā when there is no such pause in either half.' The stanza as a whole is an illustration of Pathyā. It deserves to be noted that this two-fold division of the Pathyā is peculiar to Svayambhū; others call the Pūrvapathyā as Jaghanavipulā and the Parapathyā as the Mukhavipulā. Svayambhū does not naturally, mention, therefore, the divisions of the Vipulā into Sarva, Mukha and Jaghana as the others do. Perhaps he also intended that the Pathyā should be called Sarvapathyā, as is seen from the name Sarvacapalā used by him in v. 6 below.

5.1 : The stanza is the same as *Gāthāsaptaśatī* 2.97; but here it is ascribed to Bhogin.

5.2 : The trembling heart of a love-lorn lady is here said to be shattered to pieces like a little water (in a small ditch on the ground) going up in a spray, when pressed down by the foot of an elephant.

5.3 : 'The heart (*jīvam*) of the Lake with its crowds of fish, restlessly moving to and fro owing to the rising mass of mud (from the bottom) caused by the onrush of wild buffalos, becomes frightened as it were by the impending drought (of the summer).'

5.4 : 'In the clear lake of the sky, the pollen of moon-light sparkles on the expanded lotus of the moon which is opened by the bee in the form of the deer, i.e., the black spot.'

6 : 'It becomes a Sarvacapalā with Gurumadhya (Caturmātras) at the second and the fourth (places), when they are surrounded by long letters.' The word *gurumajjhagoarehiṁ* is to be understood as equivalent to *gurumajjhagoarehiṁ gurumajjhehiṁ*, i.e., with the Gurumadhyas found between the two Gurus, one on either side of them. The first word of the second half of the stanza indicates that the two divisions of Capalā, i.e., Pūrvacapalā and Paracapalā were defined in it. Thus in a Capalā we must have a long letter before the second Caturmātra and also after the fourth one, both of which must be Jagaṇas, while the third must consist of two long letters. Com-

pare *Kd.* 2.7; *N.* 19; *Ck.* 64-66. Here the defining stanza does not serve as an illustration unless we read *biïautthesu* or something like that.

7.1 : This is an illustration of the Avaskandhaka where the first half is that of a Skandhaka (with eight full Caturmātras in it), while in the second half the 6th Aṁśa contains only a single short letter instead of a full Caturmātra, (as in the fourth line of a Gāthā; but at the eighth Aṁśa here we have a full Caturmātra instead of a single long letter in it). See *HPk.* 4.8 : *Kd.* 2.9 com. On the missing folios namely Nos. 4 and 5 we probably had the illustrations of the three Capalās, the definitions and illustrations of the three kinds of Gītis, Ripucchandas, Lalitā and Bhadrikā, and the definitions of the three kinds of the Skandhaka together with the illustrations of the first two of them. The variety that is illustrated in 7.1 is Avaskandhaka. For the other two varieties Upaskandhaka and Utskandhaka see *HPk.* 4.6-7; *Kd.* 2.9 com.

8 : 'If in the first half of a Gāthā, a pair of Caturmātras is added successively (before the final long letter), it is respectively called by the name Gātha, and the same (word) preceded by *ud, vi, ava, sam* and *upa.* If additional pairs of Caturmātras are used, it is called Mālāgātha.'

Thus a Gātha has 9 Caturmātras, Udgātha has 11, Vigātha has 13, Avagātha has 15, Saṁgātha has 17 and Upagātha has 19 Caturmātras in their first half before the final long letter. The second half in each case is that of a Gāthā. See *HPk.* 4. 11-12 and *Kd.* 2. 12-13. Jātīphala which has only 8 Caturmātras at the same place (together with its derivatives like the Dāma etc.) and Gāthinī which has 21 are mentioned by both Hemacandra and the commentator of the *Kavidarpaṇa;* but they are ignored by Svayambhū. On the missing folio No. 7 we have very likely the definitions and illustrations of a few main Galitakas, for which see *HPk.* 4.17-25.

II. GALITAKAJĀTI

1.1 : The stanza containing the praise of Jina is an illustration of Mālāgalitaka; the manuscript contains only the last two lines. A stanza in this metre contains in each of its four Pādas a Ṣaṇmātra followed by ten Caturmātras, of which those in the odd places shall not be Madhyaguru or Sarvalaghu. See *HPk.* 4.25. The Pādas must of course be rhymed.

2 : 'That same (Mālāgalitaka) they call Mugdhagalitaka when it has two

Caturmātras less and has a long letter at the end (of each Pāda). Thus the Mugdhagalitaka has only eight Caturmātras following the initial Ṣaṇmātra and has a long letter at the end of each Pāda. This long letter, however, is not in addition to the Caturmātras, but is a part of the last Caturmātra which must end in a long letter. See *HPk.* 4.26.

2.1 : The illustration contains a praiseful description of the feet of the Jina.

3 : 'It is an Ugragalitaka when two more Caturmātras are removed from the Pāda and when there is a long letter at the end (of the last Caturmātra).' Thus Ugragalitaka has only six Caturmātras after the initial Ṣaṇmātra. In this as also in the Mugdhagalitaka the general rule, that the Caturmātras at the odd places shall not be Madhyaguru and those at the even places must be either Madhyaguru or Sarvalaghu, has to be observed as in the Mālāgalitaka. See *HPk.* 4.27. The illustration is unintelligible.

4 : 'All the other metres leaving aside the Daṇḍakas and the metres of the Skandhaka class are called Galitakas when they are rhymed.' Metres of the Skandhaka class are the Gāthā and its derivatives. Svayambhū calls them metres of the Skandhaka class because he has taken the Skandhaka as the basic metre as seen at ch. 1.3 above. See also *HPk.* 4.40 com. Hemachandra, however, calls this as the view of 'Some'. The commentator of the *Kavidarpaṇa* merely repeats what Hemacandra has said about the Galitakas, the Khañjakas and the Śīrṣakas; cf. *Kd.* 2.23 com.

The other Galitakas like Sundarā, Bhūṣaṇā and others defined at *HPk.* 4.28-40 are neglected by Svayambhū.

III. KHAÑJAKAJĀTI

1 : 'Devoid of the Yamaka, faultless as regards their Pādas and having an even number of Pādas—thus are the Galitaka-Khañjas described by clever men.'

Khañjakas are Galitakas themselves, but they are said to have no Yamaka. Hemacandra's directions are also similar at *HPk.* 4.41. But the commentator of the *Kavidarpaṇa* on *Kd.* 2.23 lays down that both the Anuprāsa and the Yamaka must be present in the Khañjakas. As a matter of fact all the illustrations of the Khañjakas given by Hemacandra have the Pādānta Yamaka as a rule and this is true even of the illustrations given by Svayambhū in this chapter. It is, therefore, difficult to see what exactly is meant by the direction about

the Yamaka. *Sarisacaraṇāiṁ* means that the Khañjaka shall ordinarily be a Sama Catuṣpadī and it corresponds to the word *samāṅghri* in Hemacandra's definition at *HPk.* 4.41. The significance of the word *pāavisuddhāiṁ* in Svayambhū's definition is, however, not clear. It will be noticed that both the words Galitaka and Khañjaka are expressive of a class as well as of individual metres.

2 : 'In a Khañjaka there is a pair of Trimātras, three Caturmātras, one Trimātra and a long letter in succession.' Here the word is used as the name of an individual metre as at *HPk.* 4.42 and *Kd.* 2.23.

2.1 : For the Rūpaka in the stanza see above ch. I.2.1. Here, however, there is nothing corresponding to *rasanāraohaṁ* in that passage.

3 : 'A Khaṇḍa is made with two Caturmātras and a Pañcamātra.' Since Svayambhū's definitions are also illustrative of the defined metre, we must read *kkaam* for *kaam.* See *HPk.* 4.45 and *Kd.* 2.22.

3.1 : The illustration is from Śrīharṣa's *Ratnāvalī* and is a part of the Dvipadī-Khaṇḍa which is wholly quoted by Svayambhū under the Śīrṣakas at ch. 4.1 below.

On folios 9 and 10 which are lost, a few Khañjakas including the Aravindaka which is illustrated at ch. I. 2.1 above and the well-known Dvipadī of four Pādas which is referred to in the next stanza seem to have been defined and illustrated. For these refer to *HPk.* 4.46-58.

4 : 'Dvipadī itself becomes Kāmalekhā when it is devoid of the single short letter immediately preceding the last long letter in its Pādas'. See *HPk.* 4.59 and *Kd.* 2.24.2 com. For the name Dvipadī as applied to a metre of four Pādas see *Vjs.* Introduction para 5.

4.1 : The meaning of the illustration is not at all clear to me.

5 : 'In a Māgadha Narkuṭī, whose seventh and tenth Mātrās consist of short letters and which has three long letters at the end (of its Pādas), there are four Caturmātras immediately following an initial Ṣaṇmātra.' This means that the first of the four Caturmātras is either a Madhyaguru or a Sarvalaghu, the second is any one of the five kinds, the third is either a Sarvaguru or an Antyaguru, while the last is necessarily a Sarvaguru. In the second line of the definition, we have probably to read *sattamadahamalahuae,* if it is to serve as an illustration as it is very likely intended to be. See *HPk.* 4.63. This metre is virtually the Narkuṭaka of Virahāṅka at *Vjs.* 4.25, though the latter's definition is differently worded. Virahāṅka, however, seems to consider Narkuṭaka as a common name, since at *Vjs.* 4.34 he illustrates

Aḍilā in the form of a Narkuṭaka, which seems to contain 21 Mātrās in its Pādas, as against our 22. It is curious to note that both the definition and the illustration of Svayambhū observe the conventional rule mentioned by Virahāṅka's commentator of *Vjs.* 4.25, namely, that the letters *ãe* ought to occur at the end of every Pāda. Hemacandra does not either mention or observe this rule in his work.

5. 1 : The illustration is beyond comprehension.

6 : 'If there are two short letters immediately before the last (long letter), it is Narkuṭaka.' The Māgadha Narkuṭī itself is called simple Narkuṭaka when the last Caturmātra is Antyaguru. *Upanidhana* is *upāntya*. For the metre see *HPk.* 4. 64.

6.1 : The stanza describes the love-lorn state of a woman immediately after the departure of her lover. It is ascribed to Udbhaṭa.

7 : 'If both the final and the penultimate Caturmātras are Antyaguru, (the same metre) is called Sama Narkuṭaka.' *HPk.* 4. 65 directs that the last three Caturmātras shall all be Antyaguru; Svayambhū's illustration conforms to this rule and so very likely the definition is to be understood a little differently. Thus the word *be* is to be construed only with *uanta* and not with *nihaṇa* and *uanta* both: Thus *nihaṇa, uanta be, ca*, i.e., the final and the two penultimate Caturmātras should be *paragā*, i.e., Antyaguru.

In all the three Narkuṭakas the first Caturmātra which immediately comes after the initial Ṣaṇmātra, is generally a Madhyaguru as seen from Svayambhū's illustrations and definitions as also from Hemacandra's illustrations. In the case of the last, i.e., the Sama Narkuṭaka, Hemacandra actually prescribes a Jagaṇa.

7. 1 : The stanza gives a beautiful description of the person of the Tīrthankara Puradeva.

8 : 'All the three kinds (of the Narkuṭaka) become Taraṅgaka, if a Trimātra (i.e., a Laghu and a Guru) is substituted for the last Caturmātra. See *HPk.* 4.66. Virahāṅka's Taraṅgaka is much different. It is virtually a Varṇa Vṛtta with 14 Akṣaras in a Pāda (four Bha Gaṇas and two Gurus). See *Vjs.* 4.22.

8. 1 : The stanza is unintelligible.

The line which follows very likely defined Pavanoddhuta which is the same as Taraṅgaka, but with a long letter added at the end of its Pādas. See *HPk.* 4.67. On the missing folio No. 12 we had

probably the illustration of the Pavanoddhuta and the definitions and illustrations of the Nirdhyāyikā of three kinds as also of the Adhikākṣarā and its derivative Mugdhikā; for all these see *HPk.* 4.68-70.

9 : 'That Adhikākṣarā itself becomes Citralekhā when a Pañcamātra stands at the first place (instead of the Caturmātra).' The ms. reads *Candalehiā* both in the definition and in the introductory words; but according to *HPk.* 4.71 (and Hemacandra closely follows Svyambhū in this matter) it is Citralekhā. An Adhikākṣarā has five Caturmātras followed by a Pañcamātra at the end; of the Caturmātras those at the even places must not be Madhyaguru. See *HPk.* 4.69 and *Vjs* 4.24. Curiously enough, Virahāṅka prescribes a Yati after the 12th Mātrā and this is practically the only place where a Yati is mentioned by him. Virahāṅka also lays down that the Caturmātra in the third place must be a Madhyaguru or a Sarvalaghu; the illustrations of both Svayambhū and Hemacandra observe this direction, which is, however, not actually mentioned by them. It should be noted that in Svayambhū's definition the fourth Caturmatrā (*kharācci*) is a Madhyaguru against rule; yet in the illustration it is not so.

9.1 : The illustration contains a request and an address of a love-lorn girl to the moon; but the exact meaning is not clear.

10 : 'Adhikākṣarā itself becomes Mallikā when there are two Pañcamātras at the commencement (instead of the two Caturmātras of the Adhikākṣarā).' See *HPk.* 4.72. Even here the fourth Caturmātra (*kkharaccè*) is a Madhyaguru as in v. 9 above, though the illustration observes the rule about the Madhyaguru Caturmātra correctly.

10.1 : In the second line the letters *āṇṇa* are not rightly reproduced in the ms.; we rather expect a word of three letters with a long letter in the middle (i.e., a Jagaṇa) and meaning 'pollen' or the like. The stanza is a description of the advent of the autumn when the village borders are filled with ripe corns and fully grown grass, while the paths of the intending travellers (*honta pahia*) become covered with flowers wafted by the wind and crowded with the bees which keep hovering around, being attracted by the fragrance. The simile in the first line is based on a Śleṣa on the word *dīhasāsiā* (*dīrghasasyakā* and *dīrghaśvāsikā*).

1 : 'They call it (i.e., the Adhikākṣarā) a Dīpikā when it is possessed

of Pañcamātras (in place of the Caturmātras) at the first, the second and the fourth places.' See *HPk.* 4.73.

11.1 : The idea seems to be : The moon went to the crown of the hair of Lord Śiva, being dejected at the defeat which he suffered at the hands of the Lady's face. But there too he could not find rest and remembering his glory in the sky when he was formerly there, he returned to the sky even when he was compelled to fall at her feet (as suggested by his reflection in the nails), thus acknowledging defeat. In the last line perhaps read *paaṇahappaḍimā* for *paṇhiappaḍimā* or *paṇhiapaḍimā*.

12 : 'If all the above ones are found (promiscuously employed), they call it (i.e., the Adhikākṣarā) Lakṣmī.' This means that in Lakṣmī Caturmātras or Pañcamātras may be used at the poet's option at the first, the second and the fourth places, whereas a Caturmātra alone must be used at the third and the fifth places and a Pañcamātra alone at the sixth or the last place. See *HPk.* 4.74.

12.1 : The illustration is quite unintelligible. Madanāvatāra and its derivatives given after this by *HPk.* 4.75 are not given here by Svayambhū, who, however, defines only the first, i.e., Madanāvatāra under the Apabhraṁśa metres in Ch. 8 (p. 93).

IV. ŚĪRṢAKĀṆI

1 : 'If a double Avalambaka is composed with a Gīti at its end, wise men call it itself a Dvipadīkhaṇḍa.' According to the usual practice of Svayambhū the definition itself must serve as an illustration and so the third line of the stanza should have been the latter half of a Gīti; but it would appear that a whole stanza in the Avalambaka metre alone is here used by him. (Avalambaka is a Khaṇḍa as *HPk.* 4.48 lays down and as Svayambhū too must have said on the missing folios Nos. 9 and 10).

1.1 : This is from Śrīharṣa's *Ratnāvalī* Nāṭikā, the first part of which was quoted by Svayambhū on Khaṇḍa in ch. 3, v. 3 above.

1.2 : This is a beautiful description of the approaching rainy season and of how the pride and displeasure fast disappears from the hearts of unreconciled ladies during love sports. The word *āarannaṁṭhāvio* in the last line makes no sense; perhaps read *āara naṭṭhāvio a*.

2 : This stanza defines a Dvibhaṅgī consisting of a Dvipadī and a Gītikā. But the metre of the defining stanza is very uncertain. Very likely the

first line is intended to be that of a Dvipadī with 28 (6, 4 x 5, 2) Mātrās in it and the second that of a Gītikā with 32 (4, 4, 5; 4, 4, 4, 5, 2) Mātrās in its half. We may correct the second by reading *jahicchiehiṁ rūaehiṁ;* while the first requires two more short letters (one after *puṇo* and another after *bajjhai*) to make it a Pāda of the Dvipadī. So perhaps read *puṇovi* and *bajjhai a*. The Gītikā meant here in the definition is clearly the Bhadrikā Gīti, in which the 3rd and the 7th Caturmātras are substituted by Pañcamātras in both the halves. Virahāṅka called this variety by the name Gītikā in order to distinguish it from the usual Gīti at *Vjs.*, 2.2-3. Very likely even Svayambhū might have followed him, though Hemacandra does not seem to have noticed this distinction, since a Gītikā is mentioned as a Gīti by him at *HPk.* 4.78 while defining a Dvibhaṅgikā. His illustration here contains a Bhadrikā, but he calls it a Gīti. The Pañcamātras thus used are either the Madhyalaghu (SIS) or the Caturthaguru (IIIS) ones according to the directions of Virahāṅka at *Vjs.* I.30 and the diminutive termination with the feminine ending (*kā*) is clearly suggestive of the delicacy which is lent to the metre by these. Even the Dvipadīkhaṇḍa of Śrīharṣa may have contained a Gītikā and not a Gīti (cf. v. 94 under *HPk.* 4.77), though Svayambhū's illustrations above do not suggest this. In the case of the present metre, namely the Dvibhaṅgikā, however, Svayambhū clearly wants a Gītikā (i.e., the Bhadrikā of Hemacandra) as the words *duhaṅgiā* and *ruaehiṁ* in the definition show (Pañcamātras of the Madhyalaghu type being used at the 3rd and the 7th places in the line which is intended to be a Gītikā—second half—according to his usual practice).

2.1 : The description seems to be of the Spring and its effects on the lovers, as suggested by the fourth line. But the readings of the ms. are very defective. The same is true of the next stanza.

3.1 : This is an illustration—merely the last or the fourth Pāda of it—of the Samaśīrṣaka, which takes place when an even number of Caturmātras is added in the first half of a Gātha before the final long letter, the second half being that of a usual Gāthā. For the Gātha see above ch. 1.8 and for the Samaśīrṣaka see *HPk.* 4.82.

4 : We must suppose that on the missing folios Nos. 15-17, Svayambhū must have defined and illustrated the other kinds of the Dvibhaṅgīs, and also the Tribhaṅgīs, if we are right in our surmise that Hemcandra has generally followed the order of metres adopted by Svayambhū.

4 : 'That indeed is a Viṣamaśīrṣaka when at the end of a Pāda of the Mālāgalitaka pairs of Caturmātras in uneven numbers are added.

For the Mālāgalitaka—only its illustration—see above ch. 2.1.1: It contains in its Pāda a Ṣaṇmātra followed by 10 Caturmātras, of which those in the odd places shall not be Madhyaguru and those in the even places shall be either Madhyaguru or Sarvalaghu; see *HPk.* 4.25. Fo the *Viṣamaśīrṣaka* see *HPk.* 4.83. Our defining stanza is not correctly reproduced in the ms. It should have read *mālāgaliaassa pāāvasāṇaammi a caārā* etc. In the defining stanza we have three pairs of Caturmātras added at the end of the Pāda of the Mālāgalitaka; i.e., we have a Ṣaṇmātra followed by 16 Caturmātras in a Pāda. But in the illustration, seven pairs of Caturmātras are added, so that we have in each Pāda, a Ṣaṇmātra followed by 24 Caturmātras. The stanza is incomplete, about seven Caturmātras in the last Pāda being lost. It contains a description of some mountain, but it is unintelligible in many places.

After this a large number of folios of the ms. is lost; it is very difficult to say what they contained. Evidently they contained only what could be called Prākrit metres, since Swayambhū himself says at the end of Ch. III in the main work above (p. 51) and at the beginning of Ch. IV (p. 52) that the Prākrit metres were dealt so far. So from a reference to Hemacandra's *Chandonuśāsana,* Chs. I to IV, we find that the only group of metres besides the Māgadha Jāti which forms the subject matter of the next chapter, that could have been defined and illustrated on these missing folios is that of the Vaitālīya and its derivatives. But this in itself could not occupy so many folios. Perhaps the figures showing the serial number of the folios are misread by me.

V. MĀGADHAJĀTI

It is worth noting that Svayambhū defines and illustrates the Pādākulaka, which is nothing but a mixture of the different metres that are defined in this chapter, at the beginning instead of at the end of the chapter. Another thing that deserves notice is that Mātrāsamaka and other metres of the class are considered as belonging to the Māgadha Jāti, i.e., the Class or Group of metres to which the Māgadhikā belongs and this latter is certainly a derivative of the Vaitālīya. Virahāṅka says that Vaitālīya itself is called Māgadhikā when it is composed in the Māgadhī language, i.e., when the main characteristics of that language, namely the substitution of *la* and *śa* for *ra* and *sa* are present in it; see *Vjs.* 4.28.

Hemacandra defines Māgadhī among the derivatives of the Vaitālīya and considers it along with the latter as a Sanskrit Mātrā Vṛtta. The only difference between the two is that in the Māgadhī two short letters may be substituted for any of the two long letters of the Ragaṇa that is necessary in a Vaitālīya; see *Kd.* 2.28 and note on it. It is, therefore, quite likely that Svayambhū began the present chapter with the definition of the free Māgadhikā (i.e., the one which is without any restrictions about the Akṣara Gaṇa or Gaṇas that may be used in it), which is defined at *H.* 3.62 and *Kd.* 2.28, or with the nominal Māgadhikā of Virahāṅka which is concerned only with the language rather than with the constitution of the metre. This view of Svayambhū, namely that the Mātrāsamaka and its derivatives belong to the Māgadhikā or the Vaitālīya Jāti, may be said to lend support to my contention that most of the Mātrā Vṛttas and among them those of the Mātrāsamaka (the name is significant) class, were originally cultivated and developed among the Prākrit bards and then later adopted among the Sanskrit metres. But in the process of adoption, they were totally shorn of their original element of Tāla which must be supposed to have been an essential characteristic of ancient bardic poetry, as it was sung and not merely recited. See *Jayadāman,* Introduction para 17 (p. 24) and *Apabhraṁśa Metres* III in *Bhāratakaumudi,* Allahabad 1947, p. 1075, para 10.

1.1 : The stanza is an illustration of Pādākulaka which is also found at Hemacandra's *Chandonuśāsana* (NSP. ed) p. 26, 11.17-18 and *Kd.* 2.20.4. At the latter place the author of the stanza is said to be unknown.

2 : 'When the 9th (out of the 16 Mātrās in a Pāda of the Pādākulaka) is represented by a short letter, it is called Mātrāsamaka.' In the definition of the Pādākulaka Svayambhū must have mentioned the general condition of the metres of this group, namely, that out of the four Caturmātras of which the Pāda is made up, the first shall never be a Madhyaguru or Jagaṇa. See *H.* 3.65; *Kd.* 2.19 : *P.* 4.42.

2.1 : The white mango blossoms and the red Aśoka flowers are here conceived as the white and red flaglets on the palace of Madana.

3 : 'In Vānavāsikā the third Caturmātra is a Madhyaguru (or a Sarvalaghu).' The correct reading seems to be *urado* and not *urago.* Others define it as one where the 9th and the 12th Mātrās are represented by short letters. *urado* means a Caturmātra which has a Dvimātra in the middle, i.e., either a single long letter or two short ones. See *H.* 3.69; *Kd.* 2.20; *P.* 4.43.

3.1 : A love-lorn lady is here compared with the young crescent moon, who is lovely yet thin and slender.

4 : 'In Viśloka the 5th and the 8th (Mātrās) are represented by short letters.' This means that the second Caturmātra is a Madhyaguru or a Sarvalaghu. See *H*. 3.67; *Kd*. 2.19; *P*. 4.44.

4.1 : The meaning is not sufficiently clear.

5 : The definition of Citrā is not correctly reproduced in our ms. Perhaps we may read *pancaṭṭhaṇamama lahu ṇam cittā* : 'Citrā has the 5th, the 8th and the 9th Mātrās represented by short letters.' See *H*. 3.68; *Kd*. 2. 20; *P*. 4.45.

5.1 : The heart of a love-lorn lady is said to be evaporated like the water lying in the small impression on the ground made by a cow's hoof. See above ch. I.5.2. for a similar idea.

6 : 'If the 9th (Mātrā, together with the 10th) is represented by a long letter, it is Upacitrā.' See *H*. 3.66; *Kd*. 2.20; *P*. 4.46.

6.1 : The dark clouds, the rain-bows, the flashes of lightning and white cranes all appear as if they are the art-drawings drawn with different gems by Madana, the god of love. What is *maria* ?

VI. UKTĀDIVIDHI

1 : So far the Skandhakajāti (i.e., the Gāthā and others), the Galitakajāti, the Khañjakajāti, the Śirṣakas and the Māgadhajāti are defined and illustrated. Hereafter Svayambhū proposes to define and illustrate Uktā and the others. It is noteworthy that Svayambhū treats the metres of the 26 classes like Uktā, Atyuktā, etc., as Prākrit metres, and what is more, defines them with the help of the five Mātrā Gaṇas mentioned above in ch. I. v. 2 above and not with the Akṣara Gaṇas as is done by others by whom they are regarded as Varṇa Vṛttas. I shall explain the definitions according to Svayambhū's way, but shall also give the formula in the terms of the Akṣara Gaṇas for easy comprehension.

2 : 'The metres like the Ukta, which begin with a single letter in their Pāda and end with 26 letters in a Pāda, are made with all short and long letters, have 4 Pādas as a rule, and have a pause after the first half.' The expression *saalalahūguruāim* means that in these metres the letters whether short or long must be employed according to directions, and that a long letter cannot be substituted by two short ones and vice versa, as was permitted in the case of the earlier metres. In short, these are Varṇa Vṛttas and shall be defined with the help of

certain definite types of Mātrā Gaṇas and not with that of the Mātrā Gaṇas in general. So in each case Svayambhū will mention the Caturmātras and other Gaṇas of a particular type and will not merely say Caturmātras or Pañcamātras or so.

3 : 'The Ukta is formed with a single letter (in its Pāda); the Atyukta with two letters, the Madhyama with three, the Pratiṣṭhā with four and the Supratiṣṭhā has five letters (in its Pāda).'

3.1-5 : These are the illustrations of the varieties defined in v. 3. Hemacandra, Jayakīrti and Prākṛta Piṅgala define all the four varieties of Atyuktā and all the eight of the Madhyamā Jāti. Svayambhū defines only one (containing both long letters) of the Atyuktā and only three of the Madhyamā Jāti. The latter are those that contain a Sagaṇa, a Ragaṇa and a Yagaṇa respectively. He does not give any specific names to these three as is done by Hemacandra and others. It is true, however, that there is no agreement about their names among them.

4 : 'Two long letters and three Trimātras each ending in a long letter—these are the Aṁśas of the Nārācaka.' (*ta-ra-la-ga*). See *H.* 2.78; *Jk.* 2.70.

4.1 : 'A few elephants move about with their temples pierced by shafts, attacking the unassailable enemy, etc.'

5 : 'If the order (mentioned in the last metre) is reversed it is called Samānikā.' This is a peculiar definition of Samānikā. Usually Samānikā is said to be the opposite of the Pramāṇikā in respect of the order of short and long letters and its last letter is short; but Svayambhū thinks that Samānikā is the opposite of the Nārāca, which means that the last letter in Samānikā is not short but a long one. Thus in the *Samānikā* we have three pairs of long and short letters and two long letters at the end (i.e., *ra-ja-ga-ga* instead of *ra-ja-ga-la*). For an almost identical wording, but with a different signification see *Kd.* 4.18. Also see *H.* 2.83; *Jd.* 5.3 etc.

5.1 : 'Look at these lotuses, visited by swarms of fish, awakened by the rays of the sun and covered with impassioned bees.'

6 : 'Citrapadā has three Caturmātras, of which the first two have a long letter at the commencement, while the last one consists of all long letters.' *aṅga-gaāra is* one whose 'body' consists of long letters (*bha-bha-ga-ga*); cf. *H.* 2.75; *P.* 6.5. Virahāṅka at *Vjs.* 5.11 and Jayakīrti at *Jk.* 2.67 call this metre by the name Vitāna.

6.1 : 'In the grove of the heated mountain a branch of the Kiṁśuka tree

moves to and fro and looks as if it were the lolling tongue of the thirsty mountain.' The word *kuñjare* in the first line is wrong; it ought to be *kuñje*.

7 : 'The four Trimātras which contain their short letter respectively at the end, at the beginning, at the end and at the beginning, make a Māṇavaka.' (*bha-ta-la-ga*). See *H.* 2.77; *P.* 6.4; it is called Māṇavaka-krīḍitaka at *Vjs.* 5.12 by Virahāṅka.

7.1 : 'Look at this mass of clouds; or is it the dark jaw of Kāla with its fangs in the form of the moving cranes, eager to devour a multitude of travellers.'

8 : The definition of Bṛhatī is missing; it is *na-ra-ra.* See *H.* 2.89.

8.1 : 'The lovely Kadamba trees have blossomed; the black bees are humming. Being struck with the fragrance (of the Kadambas), the travellers have fainted and fallen on the ground.'

9 : '(Four) Trimātras, the first two with a short letter at their end, the third with all short letters and the fourth with a short letter at the beginning make a Halamukhī.' (*ra-na-sa*). See *H.* 2.90; *P.* 6.8 and *Kd.* 2.20.

9.1 : 'Your breasts are heavy and firm; you are slender in your waist. Oh daughter go gently; (otherwise), you will only be broken in no time.'

10 : 'Bhujagaśiśusṛtā is said to consist of two Ṣaṇmātras, the first containing all short and the second, all long letters.' (*na-na-ma*). See *H.* 2.91; *P.* 6.7. It is called Bhujagaśiśubhṛtā by Kedāra at *Vr.* 3.21 and Madhukarikā by Bharata at *Bh.* 16.18.

10.1 : 'You wander, oh noble one, being slim; how indeed you sustain with effort your heavy breasts on your (slender) waist, owing to the pride of the support which you claim from your three wrinkles (on the abdomen).'

11 : The definition of Paṅktikā is missing; (*ra-ya-ja-ga*); see *H.* 2.108. It is known as Mauktika to Jayakīrti at *Jk.* 2.93.

11.1 : 'That person who always develops affection, who is desired, whose name and body are good, who is dear, clever and long-lived, is not to be found in every man's house.' See *Uttararāmacarita* I.39.

12 : 'This again is Mattā in prosody, which ends in two long letters and has four long and four short letters in succession (at the commencement).' *gaddhī* is *gā abdhayaḥ* and *laddhī* is *lā abdhayaḥ*; *abdhi* is four. (*ma-bha-sa-ga*); see *H.* 2.107; *P.* 6.13.

12.1 : 'I fancy that the flashing circlet of lightning in the centre of a cloud on the opening night of the rainy season is as it were the heart of that cloud trembling through fear of the sharp winds of the summer heat.' Perhaps read *gimhumha* in the last line and cf. ch. I. 5.3 above for a similar idea.

13 : 'Four Trimātras, each ending in a short letter and two long letters (after them) (make a Pāda) of Mayūrasāriṇī.' (*ra-ja-ra-ga*); see *H.* 2.111; *P.* 6.12; *Kd.* 4.23.

13.1 : "Look, oh shy one, at the peaks of the Vindhya mountain, inhabited by intoxicated elephants, rubbed against by a mass of clouds and (looking) eager to reach the sun and the moon.'

14 : The wording of the definition is not clear; it probably means that Upasthitā contains three Caturmātras, the first having all long letters and the next two having a long letter at their end, followed by a Trimātra which has a short letter at its commencement. So perhaps read *cā* for *gā* in the first line and *to* for *tā* in the second. (*ta-ja-ja-ga*); see *H.* 2.120; *P.* 6.14.

14.1 : 'The sky is seen overcast with clouds; (so are seen) the flashes of lightning and the rain-bow. The lovely days bring eagerness even to (the minds of) those who have their beloved one by their side.' See *Meghadūta* v. 4.

15 : 'That is Rūpavatī or Rukmavatī which has three Caturmātras, the first having a long letter at the beginning, the second having two long letters and the third having a long letter at the beginning, followed by two long letters at the end.' (*bha-ma-sa-ga*); see *H.* 2.113; P. 6.11; *Virahāṅka* at *Vjs.* 5.18 calls it Campakamālā, but it is known as Puṣpasamṛddhi to Bharata at *Bh.* 32.227 and as Subhāvā to Hemacandra, who mentions it as an alternative name in his commentary on *H.* 2.113.

15.1 : 'Sandal-paste, moon-light, wine, notes of the cuckoo, camphor, lotus and the lute, all these give pleasure to men (when they are at home; but) they give pain to them when they are on a journey."

16 : 'There are four Caturmātras in the Pāda of a Paṇava, which respectively have the long letter at both the places, at the commencement, at the end and in both places.' (*ma-na-ya-ga*); see *H.* 2.110; *P.* 6.10; Bharata calls this Kuvalayamālā at *Bh.* 16.20.

16.1 : The description is of the Mākanda trees covered with fresh blossoms and crowded with the warbling cuckoos; but the last two lines which contain some Rūpaka are not very clear.

17 : 'That is Śuddhavirāṭikā in which there are five Aṁśas, namely, four Trimātras and a Caturmātra which precedes them and contains all long letters, while of the Trimātras the first has a long letter at the beginning, and the last three have it at the end. In prosody, it is pleasing to all people.' (*ma-sa-ja-ga*); see *H.* 2.109; *P.* 6.9; *Kd.* 4.24.

17.1 : 'It seems as if the cloudy sky is falling down crying, being pierced with a fierce lance of lightning by the wrathful king viz., Rainy Season, armed with a bow, namely, the rain-bow.'

18 : 'Dohaka (Pāda) is formed with four Caturmātras, the first three of which have the long letter at the beginning, while the last one has all long letters.' *tiṭṭhihiā vāavvā* 'Now Triṣṭubh is to be defined.' Such introductory sentences regularly occur in the portion of the chapter that is given earlier; but it occurs only here, that is, in the Pūrvabhāga. (*bha-bha-bha-ga*); see *H.* 2.130; *P.* 6.18; *Kd.* 4.29.

18.1 : 'Look, how Grīṣma (Summer), who is ambitious (to rule), is killed with vollies of arrows in the form of streams of shower, by the Rain-god, who is a good friend of Mahendra (Lord of the gods) and mounted upon the elephant of the cloud.'

19 : 'Five Trimātras, each with a short letter at its end, followed by a long letter at the end :—Such are the Aṁśas of Niśśreṇikā.' (*ra-ja-ra-la-ga*); see *H.* 2.144; *P.* 6.25; *Kd.* 4.31. In all these places the metre is called Śyenī or Śyenikā; but the name Niśśreṇikā is mentioned by Hemacandra in his commentary on *H.* 2.144 and ascribed merely to *Anye.* Jayakīrti at Jk. 2.102 calls it merely Śreṇi which is nearer to Svayambhū's Niśśreṇikā.

19.1 : 'Look, oh shy one, this flashing lightning, which is cutting short the life of travellers, shattering the peaks of mountains and lolling its tongue like a Siñcana (bird).'

20 : 'Bhramaravilasitā has two Ṣaṇmātras, the first having all long letters and the second having the long letter at the commencement, followed by a Caturmātra at the end in which the long letter is the last of all.' (*ma-bha-na-la-ga*); see *H.* 2.138; *P.* 6.21; *Vjs.* 5.23.

20.1 : 'In the rainy season a circular mass of clouds is gracefully moving with water spread out all over it; who indeed has held this clay-pan with its mouth turned upwards and filled with black ink ?'

21 : 'In Svāgatā there is a pair of Trimātras and a pair of Caturmātras, each of the former ending in a short and each of the latter in a long letter, followed by a long letter at the end of all.' *e* in the first half is short;

it is difficult to interpret the second line properly, though the meaning is clear. (*ra-na-bha-ga-ga*); see *H.* 2.141; *P.* 6.29; *Kd.* 28. At *Vjs.* 4.19 this metre is called Parinandita.

21.1 : 'Look; the flash of lightning moving about the dark cloud appears as if it were a streak of flaming fire, now visible and now invisible, on the summit of a mountain which is almost burnt out.'

22 : 'Rathoddhatā has (in its Pāda) three Trimātras, the first two having a short letter at their end, followed at the third place by a Caturmātra which, and also the last Trimātra, have a long letter at their end.' (*ra-na-ra-la-ga*); see *H.* 2.141; *P.* 6.22; *Kd.* 4.27.

22.1 : The sky is conceived as a house full of darkness due to clouds; but the idea in the second half is not intelligible.

23 : 'In Subhadrikā there are three Trimātras, each having the short letter at the beginning, which come after a Pañcamātra which has all short letters.' (*na-na-ra-la-ga*); see *H.* 2.143; *Kd.* 4.30. In both these places the metre is called Bhadrikā.

23.1 : "See how the crescent moon resting on the edge of a fresh cloud looks attractive as if it were the fang of the great Hog in the form of the sky, at the end of the world, having the colour of a white lotus stalk.'

24 : 'They call it Ekarūpa when there are a Ṣaṇmātra with all long letters, two Caturmātras, the first with a long letter at the end and the second having it in the middle, and a pair of long letters (in a Pāda) in succession.' (*ma-sa-ja-ga-ga*); see *H.* 2.146: *Jk.* 2.113 (where, however, a Yati is mentioned after the 6th letter). It is also called Maṇi at *Jk.* 2.96 (when no Yati is mentioned).

24.1 : The fresh foliage of the red Aśoka is here fancied to beacon to the other trees that they should give up lamenting since the Spring shall enliven them also. The wording, however, is not clear.

25 : 'In Vātormi there are three Caturmātras, the first two having all long letters and the third having it at the end, then a Pañcamātra with a long letter in the middle and a long letter following it, in succession.' (*ma-bha-ta-ga-ga*); see *H.* 2.136; *P.* 6.20; *Kd.* 4.37.

25.1 : The stanza is unintelligible.

26 : 'Two Caturmātras each containing all long letters and two Pañcamātras, each having a short letter in the middle, followed by a long letter at the end (of the Pāda) make a Śālinī.' The wording of the second line is doubtful. (*ma-ta-ta-ga-ga*); see *H.* 2.135; *P.* 6.19; *Kd.* 4.36. Also *Vjs.* 5.22.

SVAYAMBHŪCCHANDAS

I. UKTĀDIVIDHI

This chapter is the continuation of Ch. VI of the Pūrvabhāga. In the ms. of the Pūrvabhāga we have nine metres of the Triṣṭubh Jāti and there the ms. ends abruptly; and the present ms., the first 22 folios of which are missing, begins with Vidyunmālikā. We have only the illustration; for the definition (*na-sa-ta-ta-ga*) cf. *H.* 2.209.

1 : 'The (six) Trimātras, the first two of which end in a short letter each, the last three begin with it, while the middle one contains all short letters, make a (Pāda of a) Rucirā.' (*ja-bha-sa-ja-ga*); cf. *H.* 2.198; *P.* 7.2; *Kd.* 4.60.

1.1 : 'The unfortunate lovely woman in the form of the sword, bedecked with pearls and having her limbs smeared with elephant's rut, is crying as it were, (after rolling) on the ground, freely raising her voice owing to the humming of the bees that had gathered there (owing to the rut), when her good master had fallen (in the battle).' The words *laṭṭhiā* (a stick and a lovely woman) and *abhaggiā* (unbroken and unfortunate) are intended to be *śliṣṭa*.

2 : 'If in (each of) the Pādas, there are enmployed four Caturmātras, the first and the third of which have their long letter at their end, while the second and the fourth have it in their middle, and are followed by a long letter at the end, the metre is called Nandinī.' (*sa-ja-sa-ja-ga*); cf. *H.* 2.210 and *P.* 8.7, who call it Kanakaprabhā, while Vr. (3.69) knows it as Mañjubhāṣiṇī. In his commentary Hemacandra mentions three other names for it, viz., Jayā (cf. also *Jk.* 2.159), Manovatī and Sumaṅgalī; but Bharata, 32.151, knows it as Vilambitā.

2.1 : 'When I look at you, my mind does not arrive at a decision as it entertains a doubt : Could this be the moon ?; but he does not shine by day; could he be Anaṅga ? But his bow is made of flowers.' This is an example of the Sandeha Alaṁkāra. Vv. 3-12 describe 10 metres of the Śakvarī Jāti which have 14 Akṣaras in each of their Pādas.

3 : 'In the Vasantatilaka metre there are four Caturmātras followed by a Pañcamātra; of the Caturmātras, the first has all long letters, the second has it in the middle, while the third and the fourth have it at the end. The last, i.e., the Pañcamātra, has its short letter at its commencement.' (*ta-bha-ja-ja-ga-ga*); *cf. H.* 2.231; *P.* 7.8; *Kd.* 4.62. *Vjs.* 5.31 knows it only as Simbhonnatā, but Kedāra *Vr.* 3.75 knows

this name and two others namely, Uddharṣiṇī and Madhumādhavī also. Karṇotpalā and Śobhāvatī are two more of this same metre which are found at *Vr*. 3.75.2-4.

3.1 : The author of the illustration is doubtful; the name Vijjā is later changed into Divākara in the added footnote. 'Your hand, having the beauty of the delicate interior of an erect lotus and possessed of a fore-arm covered with the hair standing on their end owing to the touch of the breasts of the beloved, brings honour, gifts, terror and enjoyments respectively to friends, Brahmins, enemies and sporting damsels.'

3.2 : The blue lotus placed on the ear, when tinged with the red colour of saffron on the cheek as it repeatedly touches it, and affected by the whiteness of eyes of the girl, is fancied to be the knob of Cupid's arrow made with the three gems, namely, the blue sapphire, the pearl and the red ruby.

4 : 'Two Pañcamātras, the first with a short letter at the end and the second with all short letters, placed between two Ṣaṇmātras, both of which have all long letters, make a (Pāda of) Asambādhā.' (*ma-ta-na-sa-ga-ga*); cf. H. 2.230; *P*. 7.5; *Kd*. 4.64.

4.1-2 : Both the illustrations are vulgar descriptions of a girl's sexual enjoyment.

5 : 'That is Nandimukhī, in whose (Pāda) there are (in succession) two Trimātras both containing all short letters, two Pañcamātras both having a short letter at their end, and two long letters.' (*na-na-ta-ta ga-ga*); *H*. 2.224 and *Jk*. 2.170 know this metre as Vasanta though Hemacandra mentions the name Nandimukhī also in the commentary. Piṅgala and others do not notice it at all.

5.1 : 'The hair stand on their ends; drops of perspiration trickle down, the lower lip throbs, talkativeness decreases, the mind becomes shaky and the eye becomes fixed. Thus do various sweet emotions take place when the lover is sighted.'

6 : 'That is Aparajitā where (in a Pāda) there occur (in succession) a Ṣaṇmātra with all short letters, a Pañcamātra with a short in the middle, a Caturmātra and a Trimātra both having a long letter at their end.' (*na-na-ra-sa-la-ga*); cf. *H*. 2.220; *P*. 7.6; *Kd*. 4.65.

6.1 : This is a Rūpaka where the body of the beloved is conceived as a lotus-pond, having hands and face as its lotuses which are endowed

with stalks namely the arms and the neck, where the eyes are the blue lotuses, the breasts are the swans, the black hair are the black bees and (the loveliness of) the Nitambas is the water.

7 : 'Praharaṇakalikā has two (groups of) seven (letters), each having its long letter at the end. (*na-na-bha-na-la-ga*); cf. *H.* 2.222; *P.* 7.7; *Kd.* 4.66; *Vr.* 3.73. All these works call the metre by the name Praharaṇakalitā, while *Jk.* 2.173 alone calls it Praharaṇakalikā. It is difficult to say what Svayambhū intended.

7.1 : 'Avoid journey in this rainy season, oh Lover; enjoy my beauty which resembles the lovely sands of the Ganges. My heart is unable to bear separation even for a moment like a drop of water placed on the edge of a blade of grass.'

8 : 'It is called Karimakarabhujā in Prosody, when there are (in succession) a pair of Ṣaṇmātras, the first having all short and the second all long letters in them, then a Pañcamātra and a Trimātra, both having their short letter at their commencement.' (*na-na-ma-ya-la-ga*); cf. *H.* 2.223. Karimakarabhujā is also the name of a Mātrā Vṛtta which has a pair of Caturmātras in each of its four Pādas; see below 7.9.

8.1 : Here as in 6.1 above we have a Rūpaka; but here it is the battle-field that is considered as a lotus-pond where her brave lover is supposed by a girl to be sporting. Its water is the blood of the enemies; the elephants are its sharks, horses and banners the birds, the mass of umbrellas the foam, the severed heads of warriors the lotuses and long lines of swords the fish.'

9 : 'A pair of long letters coming after twelve short ones makes (the Pāda of) Upacitra.' (*na-na-na-na-ga-ga*); cf. *H.* 2.234; *Jk.* 2.177. No other author notices this metre, though we find it at *Vr.* 3.77.5 under the name Supavitra, with a Yati at the 8th. The feminine name Upacitrā is that of a Mātrā Vṛtta which belongs to the class of the Mātrāsamaka and others. See below *SbP.* 5.6 (p. 118). Svayambhū's illustration is quite unintelligible.

10 : 'Lakṣmī is that metre where, the 5th, the 9th and the 12th places are filled with short letters (all others being long)!' (*ma-ra-ṭa-ta-ga-ga*) cf. *H.* 2.225; at *Jk.* 2.166 it is called Candraśālā. It is not mentioned by others.

10.1 : The vast sky is conceived as a forest, which is burnt by the wild fire namely, the sun, in which there are flaming sparks namely, the

twilight, and small heaps of ashes in the form of the constellations, which is hard to extinguish and where there is a small piece of burning wood emitting smoke, namely the comet.

11 : 'When short letters are used to fill up the 5th, the 10th and the 13th places (in a Pāda), it is Jyotsnika.' (*ma-ra-ma-ya-la-ga*); cf. *H.* 2.227, where a Yati is mentioned after the seventh letter.

11.1 : The sky is here conceived as a large tree, whose branches are the quarters, flowers the stars, the ripe fruit the rising sun, the resting bird the moon, and the slowly departing bees are the patches of (retiring) darkness.

12 : 'A Ṣaṇmātra with all long letters, two Pañcamātras each with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end (make the Pāda of) Jayā.' (*ma-ra-ra-sa-la-ga*); cf. *H.* 2.226; where a Yati is mentioned after the seventh letter.

12.1 : On seeing the white reflection of the approaching Kṛṣṇa in her pearl necklace, Rādhā thought that Balarāma was coming and so felt shy; Kṛṣṇa saw the source of the error and was amused. The complexion of Kṛṣṇa was dark, but in the pearls it appeared white. On the other hand Balarāma was white in complexion.

13-19 : These stanzas define seven metres of the Atiśakvarī class which have 15 letters in their Pādas.

13 : 'There are (in a Pāda) two Pañcamātras both having a short letter at their commencement, coming after a pair of Ṣaṇmātras, the first of which contains all short and the second all long letters in it; such indeed is Mālinī whose Pādas are attractive to the minds of the people.' (*na-na-ma-ya-ya*); cf. *H.* 2.246; *P.* 7.14; *Kd.* 4.72. Bharata (*Bh.* 16.70) calls it Nāndīmukhī and this is noticed by Hemacandra in his commentary.

13.1 : The orb of the rising moon is imagined as if it were the sandal smeared white cheek of the damsel namely the Eastern Direction, or her crest consisting in a leaf of the Ketaka flower or her ear-ring made of ivory.

14 : 'When there are two Pañcamātras, the first having all short letters and the second having it at the commencement, then two Caturmātras each having a long letter in its middle, and finally a long letter (in a Pāda), it is called Upamālinī by good poets.' (*na-na-ta-bha-ra*); cf. *H.* 2.248, where a Yati is mentioned after the eighth letter, as in the Mālinī.

14.1 : The stanza contains a request from a crest-fallen lady to her lover, conveyed through the Dūtī.

15 : 'But if there are four Pañcamātras, the first having all short letters, the second having it at the beginning and the last two having it at the end, followed by a long letter at the end (of the Pāda), it is called Candroddyota.' (*na-na-ma-ra-ra*); cf. *H.* 2.247, where a Yati is mentioned after the eighth letter.

15.1 : 'Look how the digit of the young moon slightly reddened by the evening twilight and resting on (the edge of) the dark cloud, (occasionally) brightened up by the flashes of lightning, appears as if it were the blood-moistened fang, eager to devour the world, in the dark mouth of Death with its tongue lolling out.' The flash of lightning is the lolling tongue.

16 : 'It is Toṇaka, when there are seven Trimātras, each having a short letter at its end, and then a long letter, (in a Pāda).' (*ra-ja-ra-ja-ra*); cf. *H.* 2.254. It is called Mahotsava at *Jk.* 2.190.

16.1 : The stanza describes the attack of Rāvaṇa's army of Rākṣases against the monkeys (of Rāma) and seems to be from a poem on the theme of the Jaina Rāmāyaṇa, whose author is said to be Nāgaha.

17 : Śaśikalā has (in its Pāda) 14 short letters followed by a long one. (*na-na-na-na-sa*); cf. *H.* 2.243; *P.* 7.11; *Kd.* 4.68. Piṅgala calls it Candrāvartā and this is noticed by Hemacandra in his commentary.

17.1 : 'Whom indeed does the beauty of the autumnal days not attract, when there are a number of lakes having open day and night lotuses surrounded by a hovering swarm of bees attracted by their fragrance and when the surface of the earth is white-washed with the moon's rays.'

18: '(The same Śaśikalā becomes) Maṇiguṇanikara, when a Yati is observed at the end of the eighth letter.' This is one of the few places where a Yati is mentioned by Svayambhū. See *H.* 2.245; *P.* 7.13; *Vr.* 3.80.

19 : 'When at the end of Vidyunmālā two Pañcamātras each having a short letter in the middle and a long letter are added, it is (called) Citrā.' (*ma-ma-ma-ya-ya*); cf. *H.* 2.249; *Jk.* 2.193 gives Maṇḍūkī as its alternative name. Hemacandra notices this as well as the other name Cañcalā in his commentary.

19.1 : This is a description of the Rainy season; the speaker shows concern

about the safety of the travellers who are away from their dear ones, in the fashion of the conventional ideas of the Sanskrit poets.

20 : Hereafter Svayambhū defines six metres of the Aṣṭi class which have 16 letters in their Pādas. The first is Pañcacāmara; its Pāda has eight pairs of a short and a long letter. *Jk*. 2.203 defines this metre among the Sanskrit metres; but mentions it also under the name of Mahotsava at *Jk*. 6.31.

20.1 : The stanza contains a description of the forest grounds, which emit a fragrance when moistened with the first drops of rain, which are covered with a large mass of sprouts rising from the bulbous roots, which are darkened with swarms of black bees greedily hovering around the Śilīndhra flowers, being maddened with their fragrance and which thus cause pain to the travellers (separated from their beloved ones).

21 : 'It is Citraśobha when there are eight Trimātras (in a Pāda), each having a short letter at its end.' (*ra-ja-ra-ja-ra-la*); Hemacandra does not mention this metre. The only other author who defines is that of the Prākṛta Paiṅgala at 2.172 under the name Cañcala.

21.1 : The stanza describes a warrior who is capable of as it were sporting on a battlefield where a fierce battle is raging.

22 : 'Seven Trimātras, each with a short letter at its end, followed by two long letters at the end, (make the Pāda) of Citra.' (*ra-ja-ra-ja-ra-ga*); cf. *H*. 2.279. This is identical with the last except that we have here a long letter at the end instead of a short one.

22.1 : 'The Rākṣasas in the form of the Rain clouds fiercely frowning owing to the rainbows, showing their uneven rows of teeth, namely the departing swans, possessed of lolling tongues of the lightning flashes, are running at the poor travellers (separated from their beloved mates).'

23 : Six 'Trimātras, the first having its short letter at the end, the second and the third having it at the commencement, and the last three having all short letters in them, with a long letter (at the end) (make the Pāda of the) Gajavaravilasita.' (*bha-ra-na-na-na-ga*); cf. *H*. 2.271; *P*. 7.15; *Vr*. 3.85. All the three give the name as Ṛṣabhagajavilasita, while Hemacandra mentions Mattagajavilasita as another name of it in his commentary.

23.1 : 'The skies are as it were crying aloud through the thunder of the cloud, shedding tears of big rain-drops and saying: Where have you

gone, oh Grīṣma (Summer), dear friend of the Spring, who had caused the lotuses to open in the lakes and had allowed a free play to the bright rays of the sun and the moon ?'

23.2 : The description seems to be of the ocean at the time of its being churned with the churning staff of the Mandara mountain.

24 : 'Two Ṣaṇmātras, the first with all long letters and the second having a long letter at its commencement, two Pañcamātras, the first with a short letter and the second with a long one at their beginning, and a long letter (at the end) make (the Pāda of) the Madanalalita, in Prakrit prosody.' (*ma-bha-na-ma-na-ga*); cf. *H.* 2.275, where, however, a Yati after the 4th and the 10th letters is prescribed.

24.1 : A traveller is here described as having fainted on seeing the amorous behaviour of a loving couple on a swing and remembering similar sports of his beloved.

25 : 'He calls that Acaladhṛti when it has all short letters in its Pāda.' (*na-na-na-na-na-la*); cf. *H.* 2.269; *Kd.* 4.79. Piṅgala 4.48, calls it Gītyāryā.

25.1 : The stanza describes the sporting dalliance of the beloved.

26 : 'Pṛthvī is that metre in which there occur (in succession), four Caturmātras, the first and the third of which have a long letter in their middle, while the other two have it at the end, a Pañcamātra and a Trimātra, both having a short letter at the commencement.' (*ja-sa-ja-sa-ya-la-ga*); cf. *H.* 2.287; *P.* 7.17; *Kd.* 4.83. It is called Vilambitagati by Bharata at *Bh.* 16.84; Even Utpala mentions this latter name in his commentary on *Bṛhatsaṁhitā* 103.16.

26.1 : This is a Rūpaka where a young lady is conceived as a river in the autumn, with her palms as the red lotuses, with her face as the bright moon, eyes as the blue lilies, tresses as the black bees hovering around, breasts as the Cakravāka birds and the deep navel as the deep parts of the river-bed.

27 : 'It is Śikhariṇī when it has (in its Pāda) a Pañcamātra with its short letter at the beginning, a Ṣaṇmātra with all long letters, two Pañcamātras, the first with all short letters and the second with a short letter at its end, and a Caturmātra which has a long letter at its end (in succession).' (*ya-ma-na-sa-bha-la-ga*); cf. *H.* 2.286; *P.* 7.20; *Kd.* 4.82.

27.1 : '(Even) imprisonment in the midst of wise men, or a long sojourn in a mountain cave, or even a sport with a venomous serpent is to be preferred, but not even rulership in the company of wicked followers.'

28 : 'Mandākrāntā (has in her Pāda) two Saṇmātras of which the first contains all long letters while the second has its long letter in the beginning, (followed by) three Pañcamātras, each having a short letter at its commencement.' (*ma-bha-na-ta-ta-ga*); cf. *H.* 2.290; *P.* 7.19; *Kd.* 4.80.

28.1: 'The wife of the heartless traveller having decided to die at the sight of a rain-cloud, places a string of lovely Punnāga flowers with bees hovering around it on her (pearl) necklace, a Mālatī flower in her hair, and a single Kadamba blossom on her ear.' The idea is that the sight of these flowers is most painful to a separated lover; cf. Mālatī-Mādhava III.12 for a similar idea.

29 : This (Mandākrāntā itself) is Hāriṇī when it has at its end two Pañcamātras, each with a short letter in its middle (in place of the last two Pañcamātras of the Mandākrāntā).' (*ma-bha-na-ma-ya-la-ga*); cf. *H.* 2.292; the metre is not noticed by other writers.

29.1 : 'The day-lotus awoke on seeing the rising sun in the early morning and having an opportunity at it were laughed at the moon who had grown gray. How can there be any glory for him who is fault-finding (or shining at night), who has not got all the arts or (digits), who has an empty purse (or who lives in the sky), who is consumptive (or who wanes) and feeble, and is always crooked towards his friends (or towards the sun). The words in the last two lines are double meaning, one applicable to a man and the other to the moon. The day lotus opened up all its grand beauty for the rising sun, but merely scoffed at the presumptuous moon who was losing all his lustre in the morning.

30 : 'In a Vaṁśadala there are all (i.e., six) Trīmātras with a single Caturmātra at the end of all; of the Trimātras, the 1st and the 5th have a short letter at their end, the 2nd and the 3rd have it at their beginning, while the 4th and the 6th have all short letters in them. The Caturmātra has the long letter at its end.' (*bha-ra-na-bha-na-la-ga*); cf. *H.* 2.288; *P.* 7.18; *Kd.* 4.84. All these works know it by the name Vaṁśapatrapatita, though Hemacandra notes the name Vaṁśadala in his commentary.

30.1 : 'In the spring the southern breeze, having come in contact with fragrant flowering trees, laughs and challenges as it were, all youthful persons, (saying :) let us bet keeping Mountain Malaya as our umpire, as to whose lovely fragrance is more acceptable (to young damsels).'

31 : 'Some call this metre by the name Vaṁśapatralalita.' The correct name seems to be Vaṁśapatrapatita, the Prakrit form being *Vaṁsa-vattapaliam-paḍiam* as seen from the last line in the illustration.

31.1 : 'A Cātaka bird does not care to have the ample water in the lakes and lotusponds, though it is sweet, cool, clear and filled with blue lotuses as also with the sweet notes of water-birds; but he is very happy to lick even a single drop of water sent by the lord of gods (i.e., of the rains), though it has fallen on the blade of a bamboo-leaf.'

32 : 'Two Ṣaṇmātras both containing all long letters, preceded by a Pañcamātra which is full (i.e., is the longest and so containing all short letters), and followed by two Pañcamātras, both having a short letter at their commencement, make (the Pāda of) Padma.' *Paguṇa* 'excellent' is used both in the sense of 'the longest' of all the Pañca-mātras, and also in the sense of 'leading'. Solve *praguṇaḥ prathamam vartamānaḥ pagaṇo yayoh tau davu ṣaṇmātrau.* (*na-sa-ma-ta-ta-ga ga*); cf. *H.* 2.294, where Hemacandra mentions a Yati after the 6th and then after the 10th letter.

32.1 : This is a vulgar description of a girl's dalliance.

33 : 'That (Padma) itself is Rohiṇī when each of the last two Pañca-mātras in it has a short letter in its middle (instead of at the beginning).' (*na-sa-ma-ma-ya-la-ga*); cf. *H.* 2.295 where a Yati is mentioned after the 6th and the 10th letters.

33.1 The meaning of the stanza is not very clear.

34 : 'In the Pāda of Hariṇī there occur (in succession) a Pañcamātra with all short letters, a Ṣaṇmātra with all long letters, three Catur-mātras, the first having all long letters, the second and the third having a long letter in their middle, and finally a long letter.' (*na-sa-ma-ra-sa-la-ga*); cf. *H.* 2.293; *P.* 7.16; *Kd.* 4.81. Bharata at *Bh.* 16.78 calls it Vṛṣabhalalita, while Utpala on *Bṛhatsaṁhitā,* 103. 10 calls it Vṛṣa-bhacarita. All except our author and Bharata mention the Yati after the 6th and the 10th letters.

34.1 : A lady explains to her friend how all external factors like southern breezes, moonlight, spring, cuckoo's notes, music and sugar-cane juice, even when combined, do not please one as much as a lover with affectionate talk does.

35 : 'Bhāvākrāntā is that which has four long followed by four short letters, two Caturmātras, the first with a long letter in the middle and the second having it at the commencement, and a Pañcamātra with a

short letter in the middle of it.' The word *viṣamajagaṇā* is not rightly understood. Perhaps the correct reading is *viṣama-cagaṇā* 'having an uneven number of Caturmātras, i.e., five', the first three covered by the four long and four short letters, the fourth and the fifth being *udara-guru* and *ādiguru* respectively. (*ma-bha-na-ra-sa-la-ga*); cf. *H.* 2. 291. The real name appears to be Bhārākrāntā and our ms. often reads *va* for *ra*.

35.1 : A young girl compares her lover with the moon, the sun, the ocean, the fire, Indra, Śiva and Viṣṇu; but finds some fault with each of them and so declares her lover to be incomparable owing to his possession of many good qualities. The moon is crooked and has a dark heart (owing to the black spot); the sun's hands (rays) are fierce; the ocean is by nature a fool (*jaḍadhī-jaladhī*); the fire is without proper training (unrestricted in its march); Śakra is an outcaste (owing to his having a curse of Gautama); Hara has odd eyes (i.e. fierce and uneven i.e. three) and Hari is *Sagada* (having a *Gadā* and having a disease).

36 : 'When Mandākrāntā has six short letters in its middle (instead of the usual five), it becomes Citralekhā.' For Mandākrāntā see above v. 28. (*ma-bha-na-ya-ya-ya*); cf. *H.* 2.304, where it is called Candralekhā. Beginning with this Svayambhū defines 11 metres of the Dhṛti class, which have 18 letters in their Pādas.

36.1 : The slightly reddish digit of the moon on the second day of the first half of the month is imagined here as a fresh nail-mark left on the breasts, namely the while autumnal could, of the Lady of the evening twilight, by the sun, her lover, who had departed after sporting with her on the bed of the sky.

37 : 'Candramālā is that where there occur (in sucession) six short letters, six long letters and two Pañcamātras, each having its short letter at the commencement.' (*na-na-ma-ma-ya-ya*); cf. *H.* 2.307.

37.1 : 'Look how a swarm of bees has left the garden and alighted on the lotus-like sole of a lovely girl; on hearing its humming, the anklet, however, murmured saying to bees, at it were, that they should not stay there which was its exclusive property, being greedy for the same.' A swarm of black bees settled on the sole of a girl; she moved her feet to ward it off. As a result of the movement the anklet gingled; the poet's fancy is based on this.

38 : 'If two short letters are added at the end of the six Trimātras in the

Gajavaravilasita, it is called Bhramarapada.' For the former see above v. 23. (*bha-ra-na-na-na-sa*); cf. *H.* 2.309.

38.1 : 'Whom would an autumnal night not please, when the dust (on the ground) is made to settle by water sprinkled by the clouds, when the lotus-ponds are full of sweet music owing to the humming of the hovering bees and when all quarters are whitewashed with the rays of the rising full moon?'

39: 'A Ṣaṇmātra with all long letters, four Caturmātras of which the first and the third have their long letter at the end, the second has it in the middle and the fourth has all long letters, followed by a Pañcamātra which has its long letter at the end, make (the Pāda of) Śārdulalalita.' (*ma-sa-ja-sa-ta-sa*); cf. *H.* 2.310.

39.1 : 'Young brides who have eyebrows resembling the crescent moon, who have long eyes, whose soles resemble a fresh foliage of the red Aśoka, whose lower lips are like the Bimba fruit, whose faces are broad and pleasing to the people like the moon and who have a full bosom, are not obtained by all without merit.'

40 : 'They call it Kuraṅgikā when there are (five) Caturmātras, with a Pañcamātra in the middle and a long letter at the end (of a Pāda). Thus we have first three Caturmātras, the first two having all long letters and the third having it at the beginning, then a Pañcamātra which has its long letter at its end, followed by a pair of Caturmātras both having their long letter in their middle, and finally a long letter at the end of all. *madhya* is with reference to the whole line (Pāda) which has 7 Aṁśas in all, so that the Pañcamātra occupies the fourth Aṁśa. (*ma-ta-na-ja-bha-ra*); cf. *H.* 2.311. Yati is mentioned by Hemacandra after the 5th and the 12th letters.

40.1 : This is a description of a trunkless head with its head-gear, moving about on the battlefield and resembling a lump of clay placed on the wheel of a potter.

41 : 'If a single short letter is added at the beginning of Hariṇī it becomes Lalita.' (*na-na-ma-ta-bha-ra*); cf. *H.* 2.308.

41.1 : The idea is somewhat like this : The sky is the sword; it was darkened with the rust in the form of the rain clouds. It was then whetted on the stone, namely, the sun's orb, by the iron-smith's wife, namely, the glorious autumnal day; the result of this was that the sword began to emit its rays as before.

42 : 'If a Ṣaṇmātra is placed (instead of the usual Caturmātra), in the

middle of a Hariṇī, it becomes Hariṇīpada.' The Ṣaṇmātra, of course, contains all long letters, like the Caturmātra in Hariṇī. (*na-sa-ma-ta-bha-ra*); cf. *H.* 2.318.

42.1 : A lover meets his beloved after his return from a long journey; on seeing her very emaciated he asks her why it was so and she replies that it was her very nature. He again asks her why she looks very gloomy and depressed to which she says that that was because of her constant household work. She is thus trying to conceal her pain due to her separation from him; but when he finally asks her if she remembered him during his absence, she bursts into tears as she is unable to conceal her feeling any more and made no reply. This was, however, more than a reply to the lover, who then embraces and kisses her.

43 : 'Long and short letters, which are respectively four and six, followed by two Caturmātras each having its long letter in its middle and placed between two long letters make a (Pāda of the) Acala.' *makaragṛha* is *samudra,* i.e., 4 and *rasa* is 6. *gamadhya* is to be taken twice, thus *gamadhya gamadhya due cā* (two *gamadhya* 'ca's between two 'ga's). (*ma-bha-na-ja-bha-ra*); cf. *Vr.* 3.94.8 where the metre is called Cala by Kedāra. Hemacandra also calls it Cala at *H.* 2.305.

43.1 : A trunkless head (not completely severed and hence) hanging in the air for long is fancied to be doing so as it would not descend to the battle ground which was filled with streams of blood nor could it rise up to the heaven since it was quite empty at that time, all the gods having come down to witness the battle !

44 : 'It is Kesara if after the (first) 11 letters (of the Acala), two Pañcamātras each having a short letter at its end and (finally) a long letter are employed.' (*ma-bha-na-ya-ra-ra*); cf. *H.* 2.306.

44.1 : 'A headless trunk has stood up on the battlefield (motionless) as if with satisfaction that hereafter it has not to look at the faces of bad masters, not to hear villain's words hard like bolt, and not to speak degrading words like 'give me' to misers.' It had no eyes, nor ears nor the tongue as the head was severed !

45 : 'That is called Kusumitalatāvellitā in prosody when there are in it (in succession) five long followed by five short letters, then a pair of Pañcamātras each ending in a short letter and finally, two long letters.' (*ma-ta-na-ya-ya-ya*); cf. *H.* 2.302; *P.* 7.21; the metre is called Candralekhā at *Vjs.* 5.39 and Citralekhā at *Bh.* 16.86.

45.1 : I am unable to understand the meaning of the stanza clearly but it seems to be an attempt of a wanton woman to represent her mischievous deeds as though they were pious ones.

46 : 'Five short and six long letters (in succession) followed by two Pañcamātras each having its short letter in the middle and a long letter at the end of all make (a Pāda of) Anaṅgalekha.' (*na-sa-ma-ma-ya-ya*) cf. *H.* 2.312.

46.1 : 'We belong to the same class namely gold; so we are (both) equally great. Why then has this ear-ring got to her lotus-like soft cheeks? And look how I have been touched by her foot! The wretched girl has no discrimination : Thus indeed does the anklet cry out in grief to the people when it makes a gingling sound.'

47 : 'That is the Śārdūlavikrīḍita where there are (in succession), a Ṣaṇmātra with all long letters, three Caturmātras the first and the third of which have their long letter at the end while the second one has it in the middle, two Pañcamātras both having their short letter at the end and lastly a Dvimātra consisting of a single long letter.' (*ma-sa-ja-sa-ta-ta-ga*); cf. *H.* 2.321; *P.* 7.22; *Kd.* 4.88.

47.1 : The stanza contains a description of the large heap of the white bones of the demon Dundubhi lying on the Malaya mountain which is darkish in colour. The poet fancies that the celestials always thought that it was a peak of the white mountain, i.e., Kailāsa, brought there for the sake of building the great dam across the ocean by some powerful Monkey, when Rāghava had been in those regions for killing the ten-headed demon Rāvaṇa.

47.2 : The stanza attempts to give a reason why the young damsels do not become angry even when they have heard about the killing of the god of Love by the three-eyed god Śiva. It is given in the latter half, but is not very clear.

48 : 'That is Puṣpadāman where there occur (in succession) five long and five short letters, and three Pañcamātras each of which has its short letter at the commencement.' (*ma-ta-na-sa-ra-ra-ga*); cf. *H.* 2.327. Read *muhalatipagaṇā;* the ms. has dropped the letter *la.* Hemacandra mentions the Yati after the 5th and the 12th letter.

48.1 : 'Kāma has resorted to young damsels, bringing with him the sweet notes of the cuckoo mixed with the humming (of the bees), the lovely Sinduvāra flowers, the blossoms of Punnāga and Aśoka, and lakes adorned with blooming lotuses and swans; that is why during separa-

tion from her there take place exhaustion, burning sensation, and want of appetite.' Not very clear.

49 : 'It is Candrabimba, if after the 12th letter (in the Puṣpadāman) there occur two Pañcamātras, each of which has its short letter at its end, and a long letter.' (*ma-ta-na-sa-ta-ta-ga*); it is known as Vañcita to *H*. 2.328, where in the commentary even Vicita is mentioned as an alternative name. At *Vr*. 3.96.5 its name is given as Bimba. In both these places a Yati after the 5th and the 12th letter is mentioned. *sūra* is the *sun*, i.e., 12.

49.1 : 'The Lady of the Sky, having put on a charming scarlet garment, namely, the slightly risen moonlight tinged with the twilight and studded with (the pearls of) planets and stars, has approached the refreshing Moon, leaving the sun who had grown old and shaky.'

50 : 'Two groups of six letters, the first commencing with a short letter (the others being long) and the second ending with a long one (the others being all short), occur in the Rambhā and are then followed by two Pañcamātras each having its short letter in the middle, and a long letter (at the end of all).' (*ya-ma-na-sa-ra-ra-ga*); the metre is known as Meghavisphūrjitā to *H*. 2.323; *Jd*. 7.20; *Jk*. 2.227; *Vr*. 3.95. Virahāṅka at *Vjs*. 5.41 knows it as Candrakānta, Utpala as Suvṛttā (on *Bṛhatsaṁhitā* 103.7) and Piṅgala at *P*. 8.18 as Vismitā. In his commentary on *H*. 2.323 Hemacandra says that the metre is called Rambhā by Svayambhū, while Jayakīrti mentions both the names, Rambhā and Meghavisphūrjitā.

50.1 : 'A Cakravāka bird being distressed by separation (from his mate) at the moon-lit night, does not get rest in the beds of lotuses wafting sweet fragrance, as his mind is stricken with grief. Thus separated from his beloved and crying piteously, he goes from one bank to the other, now diving, now rising up, in the waters (of the lake), where his own reflection had fallen.' He often mistakes his own reflection in the waters for his beloved and so dives to meet her; but being disappointed, he rises up again.

51 : 'This same becomes Chāyā if the two Pañcamātras associated with the (same) two groups of six letters (as in Rambhā) have their short letter at their end and are followed by a long letter.' (*ya-ma-na-sa-ta-ta-ga*); cf. *H*. 2.325. Kedāra calls it Chāyā when we have a Bha Gaṇa instead of the first Ta Gaṇa, at *Vr*. 3.96.9.

51.1 : The poet describes the influence of the Spring on even an old creeper

which is incapable of fruit-bearing and says how it amorously approaches the Āṣāḍha tree which too is old. The words *kohalī* and *Āṣāḍha* are double meaning as explained in the foot-note.

52 : 'Here again, if after the same twelve letters (i.e., the two groups of six letters in Rambhā and Chāyā), there occur two Caturmātras each of which has its long letter in the middle, and a long letter (at the end), it is called Makarandikā.' (*ya-ma-na-sa-ja-ja-ga*); cf. *H.* 2.324; also Vr. 3.96.8.

52.1 : An elephant is described here as fainting after remembering how he had sported with his mate in a lovely forest in the autumnal season, while she was with him.

53 : 'There are in Śobhā, six (letters) having a short as their first (the others being long), followed by seven which have a long letter as their last (the others being short), then two Pañcamātras each having its short letter in the middle, and a long letter (at the end).' (*ya-ma-na-na-ta-ta-ga-ga*); cf. *H.* 2.338.

53.1 : The stanza contains a vulgar description of love-making by a young maiden.

54 : 'It is Citramālā when there occur (in succession) four long letters, four Pañcamātras, the first having its short letter at the commencement, the second having all short letters and the last two having a short letter at their end, and two long letters (at the end). (*ma-ra-bha-na-ta-ta-ga-ga*); cf. *H.* 2.339. It is called Suprabhā at *Vjs.* 5.42, which name even Hemacandra mentions in his commentary.

54.1 : 'Now hereafter, travellers will find it difficult to halt in this our village; because, just now, a young traveller sleeping at the temple of the goddess has begun to sing such a piteous song on remembering his beloved at the thunder of the clouds, that all the people in the village have their hearts moved to pity.' He is thus a source of sleeplessness and will no more be tolerated.

55 : 'That is Suvadanā in which there occur (in succession) two Caturmātras both containing all long letters, four Pañcamātras, the first and the third of which have their short letter at the commencement, the second has all short letters, while the last Pañcamātra has its long letter at its beginning, and finally a long letter.' (*ma-ra-bha-na-ya-bha-la-ga*); cf. *H.* 2.334; *P.* 7.23; *Kd.* 4.90. Also *Vjs.* 5.43.

55.1 : 'Very few indeed are those that carry on their activities upto the end of their life in an unrestricted manner (whether they are appre-

ciated or not); the stream of the river Revā goes on constantly filling the ocean and the precincts of the Vindhya mountain even when the former, where it rests, is measureless and changeless showing the same amount of water though it is constantly filled.'

56 : 'They call it Siddhi when there are nine Trimātras having in their midst a Caturmātra at the seventh place. Of the Trimātras, the first and the fourth contain all short letters; the second, the third and the sixth have their short letter at their beginning; the fifth has it at its end, while the last three (which come after the Caturmātra), have their long letter at their end.' (*na-ja-bha-ja-ja-ja-ra*); cf. *H*. 2.350; *Jk*. 2.239 knows it as Citralatā or Campakamālikā, while Hemacandra in his commentary, also calls it Rucirā.

56.1 : The stanza contains a description of the autumnal nights.

57 : 'In Sragdharā there are two Caturmātras both containing all long letters and five Pañcamātras of which all except the second have their short letter at the commencement, while the second has all short letters.' (*ma-ra-bha-na-ya-ya-ya*); cf. *H*. 2.345; *P*. 7.25; *Kd*. 4.92; *Vjs*. 5.45; *Vr*. 3.99.

57.1 : This is a description of an elephant in rut going to a lake in summer for his bath.

57.2 : The god of love is supposed to move in front of the young ladies, ready to carry out the orders of their glances. Compare Mammaṭa, *Kāvyaprakāśa* X. (under Anumāna Alankara).

58 : 'If there are seven Caturmātras each with its long letter at the commencement, followed by a long letter at the end, it is called Madirā.' (*bha-bha-bha-bha-bha-bha-bha-ga*); cf. *H*. 2.355; it is called Latākusuma at *Jk*. 2.246 and *Kd*. 4.93 and Sangatā at *Vjs*., 3.34. Hemacandra mentions the name Latākusuma also in his commentary.

58.1 : 'The swarm of the black bees darkened by the rut of the intoxicated elephants, impassioned, carried by the breezes from the south, looking dusky owing to the pollen of the Ketaka flowers and spreading their humming sound everywhere looks as if it were a volly of arrows discharged at the lovers by the God of Love.'

59 : 'Where a Ṣaṇmātra with its (two) short letters in the middle and six Caturmātras of which the first, the third and the fifth have their long letter in the middle, while the other three have it at their end, occur (in succession), (it is Mardaka); indeed the Pādas of a Mardaka

are composed in this particular manner.' (*bha-ra-na-ra-na-ra-na-ga*); cf. *H.* 2.353; *Vr.* 3.100; *P.* 7.26. It it called Viśuddhacarita at *Vjs.* 5.46.

59.1 : 'The fact that the ocean has entertained perpetual enmity with Vaḍavānala, that it has stayed for a long time happily with the Mṛgalāñchana (the moon) and has given poison to Hara and nectar to other gods, can give pleasure only to the impudent, low-born and untrained persons.' *lāñchana* means both spot and blot (on character). The narrow mind, fondness for low characters and partiality thus displayed by the ocean does not please good men.

60 : 'If, on the other hand, the Ṣaṇmātra in the Madraka has a long letter at its end (the others being short), it is Lalita.' (*na-ja-bha-ja-bha-ja-bha-la-ga*); cf. *H.* 2.358; it is called Aśvalalita at *P.* 7.27 and also at *Vr.* 3.101; *Jd.* 7.26 and *Jk.* 2.248. Hemacandra in his commentary says that sometimes a Ja Gaṇa is substituted for the last Bha Gaṇa in this metre; but in that case *Vjs.* 5.47, calls it Hayalīlāgati.

60.1 : Seeing the face smeared with sandal paste placed in the cup of her palms by a love-lorn lady and her blue eyes on the face, the swarm of bees did not rest on it and went elsewhere, knowing for certain that blue lotuses resting on a white one and that again on a red one is an impossibility.

61 : 'If a Maṇiguṇanikara is placed at the end of a Vidyunmālā, it is called Mattākrīḍā.' (*ma-ma-ta-na-na-na-na-la-ga*); cf. *H.* 2.359; *P.* 7.28; *Kd.* 4.96. For Maṇiguṇanikara see above 1.18. Vidyunmālā was defined in the lost portion of the manuscript.

61.1 : The stanza contains a description of the spring season and its glory of blossoming trees and creepers.

62 : 'Eight Caturmātras make (the Pāda of a) Tanvī; of the eight, the first, the fifth and the sixth have their long letter at the beginning, the second and the eighth contain all long letters, the third and the seventh have all short, while the fourth has its long letter at the end.' (*bha-ta-na-sa-bha-bha-na-ya*); cf. *H.* 2.365; *P.* 7.29; *Vjs.* 5.48.

62.1 : It is a sort of Anyokti on a Bāṇa (arrow), which though it is associated with a Guṇa (merit; string) suffers many indignities, when it comes in contact with the bent bow (resembling a crooked person).

63 : 'It is Krauñcapadā when a (Pāda of the) Maṇiguṇanikara is placed at the end of (a Pāda of the Rukmavatī.' For Maṇiguṇanikara and Rukamavatī see above 1.18 and *P.* 6.15 below (*bha-ma-sa-bha-na-na-na-na-ga*); cf. *H.* 2.372; *P.* 7.30; *Kd.* 4.99; *Vjs.* 5.49.

63.1 : This also is the description of the spring and its lovely cool breezes.

64 : 'That is Apavāha when it is made with the first three and the last three long letters, with all the intervening Caturmātras containing short letters.' The intervening Caturmātras are five so that the short letters are twenty. (*ma-na-na-na-na-na-na--sa-ga-ga*); see *H.* 2.377; *P.* 7.32; *Kd.* 4.102.

64.1 : This is a description of a peak of the Malaya mountain in the spring season.

65 : 'Eight long letters, ten short ones, a Pañcamātra with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end, (coming in succession) make a Bhujaṅgavijṛmbhita.' (*ma-ma-ta-na-na-na-ra-sa-la-ga*); cf. *H.* 2.376; *P.* 7.31; *Kd.* 4.101.

65.1 : Again we have a description of the spring with all its glory and how it affects the lovers in separation.

66 : 'In Pipīḍikā there are four more short letters (in the middle, than those in the Bhujaṅgavijṛmbhita); in Karabha there are nine more; in Paṇava fourteen more and in Mālāvṛtta five more than the last.' Thus we have 14 short letters at the centre in the Pipīḍikā, 19 in Karabha, 24 in Paṇava and 29 in the Mālāvṛtta. Otherwise the metres are identical with the Bhujaṅgavijṛmbhita. See *H.* 2.385; the metres are not mentioned by any one else.

66.1 and 4 : Both the illustrations contain the description of the approaching winter (Hemanta) and a consequent request by the beloved to her lover to postpone his journey to distant countries.

66.2 : Svayambhū's illustration is defective as regards the number of short letters occurring in a Pāda; in the first we have 23 in place of 19 and this has led the author of the footnote on p. 28 to remark *asyām* i.e., *pipīḍikāyām, nava-laghu-vṛddhu,* thus making the number of short letters in Karabha 10 + 4 + 9 = 23. But as a matter of fact we have only 19 short letters in the 3rd and the 4th lines while in the 2nd line there are only 16 instead of the required 19. Perhaps read *thaṇa-juam* in the first line and removing the word *kaḍhiṇa* from it, put it before *kaṇira* in the second.

66.3 : In the second line the letter *la* from *saalabhuaṇa-ala* is dropped in the ms. So also the letter *ha* in *kahalaala* in the third line has to be restored; the footnote on *kalaala* which explains the word as *kaṭāha* shows that the mistake is of the scribe of our ms. The stanza is a

hyperbolic description of the spread of the fame of the poet's patron throughout the length and breadth of the universe.

67 : 'Any other metre which contains more than 26 letters in a Pāda is called Daṇḍaka, leaving aside the Pipīḍikā and the others (mentioned above)'.

68 : The stanza describes the Patākā Prastāra of the Varṇa Vṛttas, for which see *Vṛttajātisamuccaya,* Introduction, para 9 (p. xi).

69 : Here we are taught how to get the total number of the permutations or the different kinds of structure of a given metre. Thus a metre of the Ukta class has 2; that of the Atiukta has 4. In this manner, the Bhedas of each succeeding class of metre are to be got by doubling the Bhedas of the metre of the earlier class. See *Vṛttajātisamuccaya,* Introduction, para 17 (p. xix).

70 : The stanza gives the total number of the Bhedas of all the classes from Ukta to Utkṛti.

71 : This is the well known stanza which tells us that in Sanskrit metres only, Jayadeva and Piṅgala prescribe a Yati; the others do not admit of a compulsory Yati in the middle of a line.

72 : 'A pair of Trimātras both containing all short letters and a number of Pañcamātras each having a short letter in its middle, make a Daṇḍaka; Caṇḍavṛṣṭi is done with seven of them; and by adding one more each time we respectively get Arṇa, Arṇava, Vyāla, Jīmūta, Līlākara, Uddāma and Śaṅkha.'

721 : The stanza describes the beginning of a battle. 72. 2, 3 and 4 are respectively descriptions of the Autumn, the Summer and the Spring, of course, in relation to the lovers. 72.5 is again the description of the advent of the rains and its effects on a traveller. 72.6 describes the condition of a love-lorn girl and 72.8 is in praise of God Śiva; this and 72.7, which seems to give a picture of a commonplace duel between two travellers trying to occupy the same place in a public Dharmaśālā, are ascribed to one Aṅgapati, who is clearly a non-Jain as seen from v. 8.

73 : These eight are called mere Daṇḍakas; but those that now follow are called Mālādaṇḍakas. The peculiarity of the Mālādaṇḍakas seems to be that the Caturmātras or the Pañcamātras or even the Trimātras which are employed after the initial short letters, which are not necessarily six in number, is unlimited. The Gaṇas are, of course, all of the same kind.

74 : 'That Daṇḍaka is called Caṇḍapāla where after an odd number of short letters any number of Pañcamātras each of which has its short letter in the middle, is employed at will.' Here in the defining stanza we have 11 such Pañcamātras coming after 5 short letters.

74. 1, 2 : In the first illustration which describes the celebration of some festival, there are only 8 Pañcamātras of the abovementioned type, while in the second, where we have a description of a harem, there are only 10. In both the initial short letters are five.

75 : 'That Daṇḍaka is called Siṁhavikrānta where after the initial five short letters any number of Pañcamātras each of which has a short letter at its commencement, are employed at will.' Here both in the definition and the illustration there are 9 such Pañcamātras. This Daṇḍaka should be compared with Siṁhakrīḍa in v. 83 below; both have the common prefix *siṁha* which corresponds with the Pañcamātras that are common to them. In the Siṁhakrīḍa the initial short letters are absent; otherwise the two are identical.

75.1 : Śrīkṛṣṇa was enjoying some sport with the Gopīs in which he had to be taken blind-folded with a heap of dust in his hands for dropping it at a particular place. Rādhā has her turn to take him so and when at the end of the sport she allows him to open his eyes, they enjoy their fun.

76 : 'That Daṇḍaka is called Meghamālā when after two Ṣaṇmātras, of which the first contains all short and the second all long letters, any number of Pañcamātras each of which has its short letter at the beginning are employed at will.' In the definition there are eight such Pañcamātras, while in the illustration (in which a black bee is said to be feeling uneasy in the absence of the Mālatī flower and not being able to enjoy the juice of the other flowers in the spring), there are only seven.

77 : 'That Daṇḍaka is called Caṇḍavega where after a Ṣaṇmātra which contains all short letters any number of Pañcamātras each of which has its short letter at the beginning are employed at will.' In the definition there are ten, but in the illustration only nine such Pañcamātras. The meaning of the verse is not very clear.

78 : 'That Daṇḍaka is Mattamātaṅgalīlākara where all Pañcamātras each of which has its short letter in the middle, are employed at will.' Here there are no initial short letters at all. Both the definition and the illustration contain nine such Pañcamātras each.

78.1 : Lord Śiva residing on the cremation ground is praised here as dancing in the appropriate surroundings.

79 : 'That Daṇḍaka is called Anaṅgaśekhara where short and long letters follow each other in succession any number of times at will.' In the definition as in the illustration we have fourteen pairs of this type. The illustration contains a Rūpaka in which the face of his beloved is fancied by the lover to be a lotus.

80 : 'That (Daṇḍaka) is called Aśokapuṣpamañjarī where all Trimātras each having its short letter at the end, are employed at will.' Both the definition and the illustration contain fourteen such Trimātras. In the illustration an army of the enemy which is imagined to be a deep river infested with sharks and crocodiles, is said by a girl to be crossed by her lover with only a sword in hand.

81 : 'That (Daṇḍaka) is called Kusumāstaraṇa where all Caturmātras each having its long letter at the end are employed (at will).' Here as in the last two cases, there are no initial short letters. But there is an essential difference between this and the next Daṇḍaka on the one hand and all the rest on the other and it is that of the Tāla in which they are to be sung. For the Tāla for the Daṇḍakas which contain Pañcamātras is one of five Mātrās (or ten); but that for those which contain Caturmātras must be of four or eight Mātrās only. Here both in the definition and the illustration there are nine Caturmātras only. The illustration describes the Autumnal season with all its grandeur.

82 : 'That (Daṇḍaka) they call Bhujaṅgavilāsa which has all Caturmātras only, each of which has its long letter at the beginning, and a pair of long letters at the end of all.'

82.1 : 'Meritorous indeed is that man who enjoys sleep as much as he likes in a lovely palace full of fragrance of the burning incense, on a bed covered with a charming bed-sheet, in the company of a bride who is deeply in love with him.'

83 : 'That Daṇḍaka is called Siṁhakrīḍa where any number of Pañcamātras each of which begins with a short letter are employed at will.' See above v. 75 and note. In the definition we have nine such Pañcamātras; but in the illustration, we have eight in the first two lines and ten in the last two. The illustration contains a high-flowing praise of Jina with adjectives which deny all short-comings and defects.

84 : 'That Daṇḍaka is called Kāmabāṇa where all Pañcamātras each of which has its short letter at the end, are employed (at will), except

the last one (which has to be Ṣaṇmātra with all long letters owing to the rule that the letter at the end of a Pāda must be metrically considered as a long one even when it is short).'

II. ARDHASAMAM

In this small chapter, Svayambhū defines what are known as the Ardhasama Varṇa Vṛttas in Sanskrit prosody. For a discussion of their nature and origin see Jayadāman, Introduction para 16; for the different metres of this type see also the same pp. 149-156. As in the case of the other Varṇa Vṛttas here too, Svayambhū forms his definitions with the help of the Mātrā Gaṇas only.

1 : 'In the odd Pāḍas, there are three Caturmātras, each with a long letter at the end, and a long letter in Vegavatī; there is a Dodhaka in the second and the fourth Pādas.' For Dodhaka see *SbPb.* 6.18 (*sa-sa-sa-ga*; *bha-bha-bha-ga-ga*) ; see *H.* 3.4; *P.* 5.34; *Kd.* 4.111.

1.1 : 'Having seen in a clear lake a lotus enjoyed by the hovering black bees, the traveller remembered the face of his beloved on which the black tresses were playing.'

2 : 'If in that same metre (i.e., Vegavatī) a Trimātra with a long letter at its end is substituted (for the two long letters) as the fourth, it becomes Upacitraka.' (*sa-sa-sa-la-ga*; *bha-bha-bha-ga-ga*) see *H.* 3.3; *P.* 5.32; *Kd.* 4.110.

2.1 : 'Oh dear-eyed beloved with your lower lip resembling a ripe banian fruit, see how a pair of black bees is hovering over a lotus which is free from dirt and has straight stalk and looks like the tremulous eyes on your face.'

3 : 'If the first Caturmātra in the even Pādas of a Dodhaka were to consist of all short letters, it (i.e., the Dodhaka itself) is called Calamadhyā.' (*bha-bha-bha-ga-ga*; *na-ja-ya*) ; the metre is called Drutamadhyā by Hemacandra and others. Cf. *H.* 3.5; *P.* 5.33; *Kd.* 4.115.

3.1 : 'Look, oh beloved, how the (black) foot-mark of the deer appears particularly lovely on the white orb of the moon, like the single black nipple on your breast smeared with sandal paste.'

4 : 'If it is an Upacitraka in the odd Pādas and a Drutavilambita in the other two, the poets have regarded it as Hariṇapada which has these characteristics.' (*sa-sa-sa-la-ga*; *na-bha-bha-ra*) ; The metre is called Hariṇapluta by Hemacandra and perhaps our *hariṇappaam* is to be rendered as *Hariṇaplutam*; cf. *H.* 3.2; *P.* 5.39.

4.1 : 'A black bee, when it attempted to settle on another which was rendered white owing to the pollen of a fresh Ketaka flower and was resting in another flower, was laughed at and reprimanded (by its humming) as it were (saying) : Do not, oh fool, make a mistake in respect of a bee itself.' The black bee rendered white by the pollen was mistaken for a white flower, and hence the poetic fancy.

5 : 'That metre is called Ketumatī by the poets, whose Pādas contain three Caturmātras, of which the first and the third have their long letter at their end, while the second has it in the middle, and a long letter (in succession) and where the even Pādas have an additional long letter at their commencement.' (*sa-ja-sa-ga*; *bha-ra-na-ga-ga*); cf. *H.* 3.7; *P.* 5.36; *Kd.* 4.112.

5.1 : 'Those fortunate people (alone), whose form imitates that of the god of love and whom you see with your restless and black bright glances, really live in this world of the living creatures.'

6 : 'That is called Ākhyānikī among the Upajātis, where there is Indravajrā in the first and the third, and Upendravajrā in the second and the fourth Pādas.' (*ta-ta-ja-ga-ga*; *ja-ta-ja-ga-ga*); cf. *H.* 3.8; *P.* 5.37; *Vr.* 4.6.

6.1 : 'More welcome it is if a forest infested with tigers is to be entered, or if the poison of a venomous cobra is to be taken, or if a disease, a torturous death or a battle is to be suffered, but not a residence in the midst of villains.'

7 : 'That is called Ākhyānikī itself (but) preceded by the word '*viparīta*', when the opposite takes place.' (*ja-ta-ja-ga-ga; ta-ta-ja-ga-ga*); cf. *H.* 3.9; *P.* 5.38; *Vr.* 4.7.

7.1 : 'The white breasts smeared with sandal, endowed with the black nipples and resounding with the humming of the bees blinded with the sweet fragrance, of the young girl appear as if they are the conches which are being blown on the occasion of the entrance of King Cupid.'

8 : 'That is Aparavaktra where there are (in the odd Pādas), four Trimātras, the first two containing all short letters and the other two having their short at their end, and a long letter (in succession); in the even ones there are two Caturmātras (in place of the two Trimātras), the first having all short and the second having a short letter at its commencement, and then the same (as in the odd Pādas).' (*na-na-ra-la-ga; na-ja-ja-ra*); cf. *H.* 3.15; *P.* 5.40; *Kd.* 4.117.

8.1 : 'Do not remember now, how lotus stalks and water were put by you in the mouth of your beloved mate at the lake; say what person is happy at all times, oh good elephant.'

9 : 'It is Puṣpitāgrā when only a single long letter is added at the end of each of the Pādas of the Aparavaktra.' (*na-na-ra-ya*; *na-ja-ja-ra-ga*); cf. *H.* 3.16; *P.* 5.41; *Kd.* 4.116.

9.1 : 'A Palāśa tree growing on the bank of the river and having a branch of it bending down (upto the water-level), has a single leaf (of this branch) moving forward and backward owing to the breeze; it appears that he is offering funeral water as it were to the (other) trees whose lives had departed in the recent wild fire (thus to his deceased relatives).' This is a beautiful poetical fancy ascribed to Kālidāsa by Svayambhū, but actually found in Bhāsa's *Pañcarātra* I. 17, of course, in its Sanskrit garb.

10 : (Puṣpitāgrā itself) is called Bhadravirāṭikā, if in its Pādas the first and the third short letters are combined with their successors (so as to form a long letter each).' This means that if there are two long letters (in place of the four short ones) at the commencement of the Pādas of the Puṣpitāgrā, it is called Bhadravirāṭikā. (*ta-ja-ra-ga*; *ma-sa-ja-ga-ga*); cf. *H.* 3.6; *P.* 5.35; *Vr.* 4.4.

10.1 : 'May that Rudra, who bears with a smile the (left) half of Gaurī's body which has closed its eyes (through jealousy at the sight of Gaṅgā) and has its lower lip throbbing, when he bends down for offering the Sandhya worship, bring you auspiciousness.' The idea is somewhat like this : Śiva is Ardhanārī-naṭeśvara, having his left side occupied by Gaurī's left half. At the time of Sandhyā worship Śiva bends down the right side of his head, so as to bring Gaṅgā in his matter hair just in front of Gaurī's eyes. This evokes a feeling of jealousy in her mind which causes her to close her eyes and her lips begin to throb through anger and jealousy.

11 : 'Five Trimātras, each having its short letter at the end, and two long letters at the end (in all the Pādas), but with an added (at the beginning) short letter in the even Pādas, make a Yavamatī.' (*ra-ja-ra-ja*; *ja-ra-ja-ra-ga*); cf. *H.* 3.10; *P.* 5.42; *Kd.* 4.113.

11.1 : 'Can the lives of those warriors be said to have departed, when being urged on by the feet of infuriated elephants, they are abandoned by their souls through fear of the mud of infamy and freed from

their debts by the pleasure of their masters?' They really live because they have done their duty as true warriors.

12 : 'When Yavamatī has its (even and odd) Pādas interchanged, it is called Ṣaṭpadāvalī by the poets.' (*ja-ra-ja-ra-ga; ra-ja-ra-ja*); cf. *H.* 3.11; Piṅgala and others do not mention this metre.

12.1 : 'You look charming with the lotuses of your feet, oh lovely girl, which have the filaments of ruby-like nails and pretty petals of well shaped fingers, as if you were a goddess on earth honoured by mortals.'

13 : 'If it is a Gīti in the first and the third Pāda and a Skandhaka in the second and the fourth, but when all the letters in each Pāda are short, except the last one (which is long), it is called Śikhā; in the opposite case, it is called Khañjā.' Thus according to Svayambhū, both Śikhā and Khañjā have four Pādas each, and are Ardhasama Catuṣpadīs. In the former, the odd Pādas have 30 Mātrās and the even ones have 32; while in the latter the opposite is the case. Of the 30 and 32 Mātrās, the last 2 are always represented by a long letter. See *P.* 5.43-44 for the metres. Also cf. *H.* 3.28-29.

13.1-4 : The first is a description of the Autumn, the second and the third are of the advance rains, and the fourth of the fresh Spring, all in their relation to separated lovers.

III. VIṢAMAM

The proper title of this chapter should be Viṣamam, though in the concluding stanza this is not mentioned. The word *Prākṛtasāraḥ* there refers to all the three, or rather all the earlier chapters, (including those of the Pūrvabhāga), which treat of Prākrit, as against Apabhraṁśa, metres. Thus according to Svayambhū, not merely the Mātrā Vṛttas like the Gāthā and the Skandhaka, or the mixed Mātrā and Varṇa Vṛttas like the Vaitālīya and the Mātrāsamaka, but also all the Varṇa Vṛttas of the 26 classes together with the Daṇḍakas, are Prākrit metres; he has accordingly defined them all in terms of the Mātrā Gaṇas which he has explained at *SbPb.* 1.2. The Viṣama Vṛttas are generally classified under four heads : 1. the Udgatā group; 2. the Pracupita (or Upasthitapracupita) group; 3. the Vaktra group and 4. the Padacaturūrdhva group. See *Jayadāman,* introduction, paras 12-15 (pp. 21-23).

1 : 'Six Caturmatras, of which the first, the third and the fifth have their long letter at the end, the second and the sixth have it in the middle

while the fourth has all long letters in it, then a long letter, two Ṣaṇmātras of which the first has its long letter at the beginning while the second has it in the third place, and again a long letter (in succession), followed by a (Pāda of) Nandinī at the end of all make an Udgatā.' (*sa-ja-sa-la; na-sa-ja-ga; bha-na-ja-la-ga; sa-ja-sa-ja-ga*); cf. *H.* 3.45; *Jd.* 5.21; *Vr.* 5.6; *Kd.* 4.129. It should be noted that Svayambhū does not here define merely a Pāda of the metre, but all the four Pādas of it since no two Padas are similar and equal; but what is very striking is that he does not indicate where the first two Pādas ought to end. The constitution of the first three Pādas is given *in continuation,* and not separately. Thus, for instance, the fourth Caturmātra is spread over the first and the second Pādas, though the third Pāda is shown separately with two Ṣaṇmātras and a long letter. This may lead us to believe that according to him the first and the second (and perhaps the third) Pādas of Udgatā are to be recited without a pause, i.e., without the Pādānta Yati. That Svayambhū understands a division into four Pādas of the Udgatā is, however, quite clear, since he mentions its third Pāda in the definitions of the next two metres. Piṅgala at *P.* 5.25 uses the word *ekataḥ* in its definition, which according to Halāyudha, prescribes that the first and the second Pādas are to be recited without pause (*prathamam pādam dvitīyena saha avilambena paṭhed ityarthaḥ*). Jayadeva at *Jd.* 5.21 uses the words *tarasā uditā*, which according to a commentator of Vṛttaratnākara (on the words *ekataḥ paṭhet* at *Vṛ.* 5.6) who quotes him, mean that the two halves of the metre should be recited without any pause (*virāmam antareṇa ardhadvayam ekīkṛtya paṭhet ityarthaḥ*); see P. 5.26 (f.n. on p. 87). But Jayadeva's commentator Harṣaṭa thinks that the words are employed for mere padding required for filling up the gaps in the definition which is composed in the same metre as is sought to be defined.

"इदं सलक्ष्यं रचितं सलक्ष्णं बबन्ध तस्मात्तरसादिकान् ध्वनीन् ।
प्रपूरणं कर्तुमतोन्यदस्ति नः प्रयोजनं किंचिदपि स्फुटं यतः ॥ *Jd.* p. 22.

It is, however, significant that Memacandra, Jayakīrti and the author of the Kavidarpaṇa are all silent on this particular point. The last Pāda of the Udgatā is the same as that of the Nandinī, for which see above 1.2.

1.1 : 'I bow to Śiva, the Highest and ancient Being, the Lord of the creation, possessed of stainless lustre, the matchless supreme Ruler

devoid of (human) frame, and free from all shortcomings of a Paśu, i.e., a creature.'

2: 'If in the third Pāda of the Udgatā the third (short) letter is joined with its (similar) successor (into a long letter), and if the rest is as in the Udgatā, they call it Saurabhaka.' By substituting a long for the two short letters in the 3rd and the 4th places in the third Pāda of the Udgatā, we turn it into a Saurabhaka. (3rd : *ra-na-bha-ga*); see *H.* 3.46; *Jd.* 5.22, *Vr.* 5.7; *Kd.* 4.129 com.

2.1: 'You look more charming with your face, oh lovely one, which resembles the full moon's orb and which is as it were a delicate lotus endowed with sweet taste and fragrance.'

3: 'If at the commencement of the third Pāda of the Udgatā, six short letters in succession are employed, know that to be the characteristic of Lalitā, adopted by all clever men.' (3rd : *na-na-sa-sa*); cf. *H.* 3.47; *Jd.* 5.23; *Vr.* 5.8; *Kd.* 4.129 com. Kavidarpaṇa does not define these two varieties of the Udgatā; but they are mentioned by its commentator.

3.1: 'The Lord of the elephants is entering the lotus-lake which is darkened by the swarms of bees, hovering around for the thick honey in the lotuses.'

4: 'A Ṣaṇmātra with all long letters, (*six*) Caturmātras of which the first and the fifth have their long letter at the end, the second has it in the middle, the third at the beginning, the fourth at both the places, while the sixth has all short letters in it, a pair of Pañcamātras, the first with its short letter in the middle and second at the beginning; eight short letters, a long one, ten short letters, a long one, two short and then two long letters (coming in succession), are regarded as Pracupita by all poets.' Even here the constitution of all the four Pādas is defined *in continuation* and not separately for the different Pādas. Thus out of the six Caturmātras, four go to make up the first Pāda, while the other two Caturmātras and the Pañcamātras make the second Pāda; the eight Laghus and one Guru form the third and ten Laghus and all the rest constitute the fourth Pāda. The metre is generally known as Upasthita-Pracupita. (*ma-sa-ja-bha-ga-ga*; *sa-na-ja-ra-ga*; *na-na-sa*; *na-na-na-ja-ya*); cf. *H.* 3.48; *P.* 5.28; *Vr.* 5.9; *Kd.* 4.130.

4.1: 'The dense mass of nightly darkness, which is brought on by the rainy nights, which is impregnable in its form, which has all its beauty caused by the heaps of clouds and looks like a curtain, gives great satisfaction to the heart of the wanton woman.'

5 : 'This itself they call (by the same name) preceded by (the word *upasthita*; but (they call it) Vardhamāna, when the third Pāda is doubled.' (3rd : *na-na-sa-na-na-sa*); cf. *H.* 3.49; *P.* 5.29; *Vr.* 5.10; *Kd.* 4.130.

5.1 : 'Whence can one get the sporting love of a household wife, which is pure, of a gentle nature, with a mind wholly devoted, unassuming (*nibhṛtam*), as clever as that of a charming temptress, greater than the nectar, (and) full of sweet but subdued talk?'

6 : 'If there are (three) Caturmātras, of which the first contains two long letters, the second and the third have it in their middle and at the end respectively, and a long letter (in succession) in the third Pāda and the rest as in the Pracupita in its entirety, that is called Śuddhavirāṭikā; the same is called Āvṛṣabha when there is a Yati after the first Gaṇa (in the third line).' (3rd : *ta-ja-ra*); see *H.* 3.50; *P.* 5.30; *Kd.* 4.130 com. Śuddhavirāṭikā and Āvṛṣabha are identical metres, with the only difference about the Yati in the 3rd Pāda. In the former it is indiscriminate, while in the latter it is after the first Gaṇa, i.e., after the Tagaṇa. Pingala and Hemacandra ignore this distinction and call the metre Śuddhavirad Ṛṣabha; but Jayadeva (*Jd.* 5.26) and Jayakīrti (*Jk.* 4.39) seem to be hinting at it. Jayadeva's commentator Harṣaṭa, however, thinks that the words *prathame ca viratiḥ* in Jayadeva's definition mean that here in this metre, the longer pause which generally occurs at the end of the first hemistich, must occur here at the end of the first Pāda and not at the end of the second ! According to him the name of the metre is Śuddhavirād Ṛṣabha, and this is supported by *H* and *P.* Svayambhū's words show clearly that he understands the two as different metres; yet from his illustration in v. 6.2 it seems that the word *gaṇa* refers to an akṣaragaṇa (i.e., tagaṇa) and not a Mātrāgaṇa. This must be admitted as an exceptional case, if that is so.

6.1 : 'For whose sake do you reflect and heave deep sighs, having placed your cheeks resembling the orb of the moon on your hands (i.e., palms) and, shedding a stream of tears at the memory of his virtues, oh (lovely girl) of full bosom and slender waist; do speak it out.'

6.2 : 'The deer feels grieved when the moon together with whom he (i.e., the deer) had been brought up, feels grieved; and in his happiness he feels happy; but in the case of the moon this is not so, at least not to that extent. Can a crooked person avoid his inborn nature ?' It is not clear why the poet says that the moon is indifferent to the joys and sorrows of the deer.

Here we have an example of the Āvṛṣabha since there is a pause after the first Gaṇa in the third Pāda, i.e., after the word *candassa*. This, however, is strange; for the Gaṇas in the third Pāda are two Caturmātras and a Guru. But the *virati* is not after this Gaṇa, i.e., the first Caturmātra; it is after the Akṣara Gaṇa, namely, the Ta Gaṇa, which thus seems to have been intended by our author. If this is correct, it is clear that before Svayambhū this particular metre was defined in the terms of the Akṣara Gaṇas and he merely reproduces what he knew by convention, forgetting for the time being that he has otherwise almost completely ignored the Akṣara Gaṇas, so well known to the followers of Piṅgala.

7: 'There are four Aṁśas in a Pāda; each consisting of two letters only; (but) there shall never be the aṁśa with all short letters after the first letter (in any Pāda). That is the definition of a Śloka.' *lahuam* i.e., *aṁśam*. Śloka is a comprehensive and very general term which may include all the varieties of the Vaktra as defined below in vv. 8-11 and also the metres of the Anuṣṭubh class defined in the first chapter (i.e., Uktādividhi), except those that contain a *bha* or a *na* Gana at the beginning of their Padas. No other author, so far as I know, defines a Śloka; they all define Vaktra which has further restrictions in respect of letters 5 to 7 in a Pāda. Nanditāḍhya's definition of a Śloka at *N.* 91 is, on the other hand, entirely different. It only speaks of the 5th short and 6th long in all the Pādas and 7th short only in the 2nd and the 4th Pādas.

7.1: 'Who has created your face which is as beautiful as the orb of the moon and as delicate as a lotus, for giving pleasure to all the people ?'

8: 'It is called Vaktra when the fifth letter is short and is followed by three long letters in succession; but it is Suvaktra, when (both the 5th) and the 7th are short. When this is so (i.e., both the 5th and the 7th are short) only in the even Pādas, it is called Pathyā; in the opposite case it is (called) Pathyā-Vaktra.' Thus in Pathyā we have the 5th short followed by three long in the odd Pādas and the 5th and the 7th short in the even ones, while in the Pathyāvaktra we have the 5th and the 7th short in the odd Pādas and the 5th short followed by three long letters in the even Pādas. Svayambhū's Pathyā and Pathyā-Vaktra are respectively called Pathyā-Vaktra and Viparīta-Pathyā by Hemacandra and others; cf. *H.* 3.34; *Jd.* 5.7; *P.* 5.15; *Vr.* 2.23; *Kd.* 4.119.

8.1: 'Kṛṣṇa and Arjuna, the leaders of the whole battle, attacked Karṇa;

(but) both of them were halted by him. Here there took place a measure (for measure).'

8.2 : 'This (i.e., collirium) indeed is the body of the god of love itself reduced to black suit; that is why young ladies put collirium in their eyes.' Thus Kāma himself becomes stationed in the eyes of these girls; that is why their eyes are so bewitching.

8.3 : 'While the moon goes on decreasing, it seems, for removing the black spot on his body, the spot remains the same as before; who can avoid (the results of) his former deeds?'

8.4 : 'The moon has attained to the lovely beauty of your face on the Purṇamāsī night, after performing the Cāndrāyaṇa (Prāyaścitta), but the black spot on its body has become only more prominent than before.' In the Cāndrāyaṇa Prāyaścitta one has to decrease the morsels of food corresponding to the decreasing phases of the moon in the dark half of the month and to increase them correspondingly in the bright half.

9 : 'That Vaktra itself becomes Capalā, when there are three short letters in succession after the 4th (in each Pāda); and that metre becomes particularly charming in a Capalā Pathyā.' Svayambhū seems to mean that the metre becomes more charming when it combines the characteristics of both Capalā and Pathyā, i.e., when its odd Pādas have three short letters after the 4th letter, while its even Pādas have the 5th and the 7th letters short. His illustration supports this. See *H.* 3.36; *Jd.* 5.8; *P.* 5.16; *Vr.* 2.24; *Kd.* 4.120.

9.1 : 'The sandal-paste, moon-light, camphor and the breezes from the Malaya mountain give pleasure to the mind only so long as the beloved person is by one's side.'

10 : 'In the opinion of Saitava Vipulā is of four kinds only; in that of Piṅgala it is of eight kinds. Who shall be able to give the (full) definition of all its kinds?' They are too many to attempt that, says Svayambhū. Our text seems to be defective, as it does not give a definition in general of Vipulā, before mentioning its divisions. Probably a stanza is dropped by the scribe of our ms. See *H.* 3.37-39; *Jd.* 5.10-15; P. 5.17-19; *Vr.* 2.26-30; *Kd.* 4.120-121, for Vipulā and its varieties; see also note on *Kd.* 4.121.

11 : 'When there are eight Akṣaras in the first Pāda, twelve in the second, sixteen in the third and twenty in the fourth, it is called Padacaturūrdhva.' See *H.* 3.40; *P.* 5.20; *Kd.* 4.128.

11.1 : 'Fruitful indeed is the life, wherever he may live, of him whose wife possessing a face resembling the full moon, a pair of restless eyes looking like two blooming blue lotuses and a well developed bosom, is always obedient to his will.'

12 : 'When (in this Padacaturūrdhva) all letters are short except the first two, it is called Pathyāpīḍa. But when two letters are long at the end (of the Pādas) only, it is called Āpīḍa.' The footnote No. 6 on p. 49 translates *pacchāvīḍu* by Pathyāpīḍaḥ and this may be correct; but Hemacandra calls it Pratyāpīḍa. See *H.* 3.41-43; *P.* 5.22; *Kd.* 4.124 com. Jayakīrti at *Jk.* 4.16-17 calls the Pratyāpīḍa and Āpiḍa by the names Anupadaruci and Padaruci respectively.

12.1 : 'Now you have (really) caused pain to my limbs, though seemingly it is deep sexual pleasure, oh youth, who have attracted all activities of the minds of young girls, who are possessed of matchless qualities and who have displayed various kinds of lovely mutterings.' The speaker means that her lover is too precious to be exclusively possessed by her. So there is the fear of losing him.

12.2 : 'Oh friend, how charming does my lover look, being the very essence of sexual pleasure, giving delight to the entire world of living creatures, affording deep love to the hearts of different girls, and appearing amiable (to every one) owing to hundreds of different virtues which are quite evident.'

13: 'When the first Pāda of this metre is exchanged for the second it is called Mañjarī; when for the third, it is Lavalī and when for the last it is called Amṛtadhārā.' The reading *palhaṭṭai* of the Palm-leaf ms. is better; see p. 128 below for the variants. See *H.* 3.44; *Jd.* 5.18-20; *Vr.* 5.3-5; *Kd* 4.128 com. In all these places, however, the metre is called Kalikā instead of our Mañjarī when there is an exchange between the first and the second Pādas. The other two names are the same. *P.* 5.24 agrees with *Sb.*

13.1 : 'Look how on the breast of the housewife, which is yellowish white like the flower of the Phalinī plant, the nail-marks made by her lover have assumed the beauty of a fresh foliage placed on the mouth of a golden pitcher.'

13.2 : 'Say whom shall the swarm of black bees not please, when it is smeared with the pollen of flowers, and has given great joy to the minds of men by its humming, while it is greedily running after the fragrance of white lotuses ?'

13.3 : 'Look how the unusual dalliance of youthful girls somehow tempts even an ascetic, when their girdles of gold are gingling and their ample bosoms are throbbing gaily !'

14 : Here ends the essence of Prākrit (metres) in the Svayambhū-chandas, which has the five Aṁśas as its essence, which contains ample matter and which is perfectly clear owing to its having the definitions and the defined metres together.'

IV. UTSĀHĀDĪNI

1 : 'Thus far both the definition and the illustration of the essence of the Prākrit metres have been given by me; now listen while the same is being told with reference to (those in the) Apabhraṁśa language.'

2 : 'Just as the nasalised *i* and *hi* are (pronounced) short at the end of a word (when necessary), so also according to the requirements of the metre, (nasalised) *u, hu* and *ha* should be similarly treated.'

2.1-2 : Both the lines seem to be quoted from some Apabhraṁśa poem on the Rāmāyaṇa topic. They are evidently the lines of the Dohā metre; so that *tu* in *tumha* in 2.1 and *ko* in 2.2 are to be pronounced as short, in addition to *um* and *hum* for which they are quoted.

2.3 : These two lines which illustrate the short *ham*, are a part of a Ghattā describing the greatness of the Jinas.

3 : 'Just as both the simple *e* and *o* are treated as short when they stand at the end of a word, so also they are, whether at the beginning, or in the middle or at the end of a word, even when joined with a consonant.

3.1 : The stanza is in the Dohā metre; simple *e* in *puttie* and also *e* combined with consonants in *je, ke, te* and *sire* are short. Similarly, simple o in *ḍhenḍhaṇao* and o combined with consonants in *jo, so, ko* and *taho* are all to be pronounced short.

'Oh daughter, enjoy a kingdom with them, whosoever give money to you; (but) if there be any person who is empty-handed, may Indra's Bolt fall on him, even if he were charming.' This is a piece of advice given by a prostitute to her daughter.

4 : 'There occur six Caturmātras, of which the third and the fifth have their long letter in the middle or, have a short letter on each side (i.e., have a Madhyaguru or a Sarvalaghu at that place); the poets prescribe this to be the characteristic of the Utsāha.' Svayambhū

starts with the Utsāha and Hemacandra has very likely followed him. Kavidarpaṇa has a different arrangement, for which see *Kavidarpaṇa,* Introduction para 5.

4.1 : The stanza describes the behaviour of those warriors who do their best in fighting, remembering the favours of their master.

5 : 'Fourteen (Mātrās) in the first and the third Pādas, and twelve in the second and the fourth; such indeed is the characteristic of a Dvipathaka or Dohā in the Apabhraṁśa Śāstra.' The Śāstra is the Chandas Śāstra. The same stanza is repeated at *Sb.* 6.90 below among the definitions of the Antarasamā Catuṣpadīs. See also *HPk.* 6.20.100 and *R.* 129. Virahāṅka mentions (at *Vjs.* 4.27) that there must be a single long letter at the end of the odd Pādas and two at the end of the even ones. On the other hand, *Prākṛta Paiṅgala* I.78, *Kavidarpaṇa* 2.15, *Chandaḥkośa* v.21 prescribe that there shall be 13 and 11 Mātrās respectively in the odd and even Pādas of a Dohaka. *Kavidarpaṇa* further says that at the end of the even Pādas there must be a long letter followed by a short one, as a matter of convention.

5.1 : 'Oh mother, the camel is perverse; whatever is offered to him he would not eat, but would run for some bramble growing on the desert !' This is probably an Anyokti by a handsome girl who complains that the youth whom she loves does not care for her and yearns for some ordinary woman.

5.2 : 'The wandering moon has secured a friend (after all), namely the Ocean, who wanes when he wanes and waxes when he waxes.' Cf. *N.* 83 where the same stanza is quoted; here it is ascribed to Mātṛdeva.

6 : 'Thirteen Mātrās in the first and the third; twelve in the second and the fourth. This is the characteristic of Upadohaka in the Apabhraṁśa Śāstra.' See *H.* 6.20.99; *R.* 11, 127. The same stanza is repeated at *Sb.* 6.88 below.

6.1 : This too seems to be an Anyokti like 5.1 above; but the second half is not clear.

7 : 'Twelve Mātrās in the odd Pādas (and) fourteen in the remaining ones; know such to be the characteristic of an Avadohaka.' See *H.* 6.19.45; *R.* 10, 128. The same stanza with a slight change in the latter half is repeated at *Sb.* 6.89 below.

7.1 : 'What shall I do, oh mother ? If I fall at his feet, my Lover does not care for me; (but) if I feign anger, he calls me refractory and fickle-minded.' This is the complaint of a girl who finds that her lover has

now lost interest in her and wants some excuse to break off with her. See *HPk.* 6.19.45 for similar thought.

8 : 'There are five Pādas in all in the Mātrā metre; among them in the even ones there are three Caturmātras. In the other ones there occur two Pañcamātras, a Caturmātra and a Dvimātra (in succession). But (the Caturmātra) in the third place of the odd Pādas, excepting the first, shall not be an Ādya-guru, an Antya-guru or a Sarva-guru.' This definition entirely agrees with that of Hemacandra at *HPk.* 5.17, but much differs from that of the *Kavidarpaṇa, Kd.* 2.27-28; see notes on this last. Instead of 16, 12, 16, 12, 16 of our Mātrā, *Kavidarpaṇa* has 15, 11, 15, 11, 15 Mātrās in the five Pādas of a normal Mātrā stanza.

8.1 : 'He, i.e., Rāma, had monkeys for his friends, the ocean was very difficult to cross. But even that was bridged with a dam of blocks of stones. As in the case of Rāma, glory is achieved by a man who is active.'

9 : 'If in the second or the fourth Pādas a Pañcamātra is employed at the very first place (i.e., in place of the first Caturmātra), that Mātrā is called Mattabālikā; if a Trimātra is employed at the third place (i.e., in place of the third Caturmātra), it is called Mattamadhukarī.'

9.1 : 'The source or origin of the white and the blue lotus is the same; still the moon alone gives delight to the bed of the blue lotuses and the sun alone to (that of) the white ones. A fruit is necessarily obtained by a person from another, in accordance with what he had deposited with him.' Here the Lakṣaṇa of the Mattabālikā is seen in the second Pāda only.

9.2 : 'The roads are full of mud, the sky displays the rainbow; the grounds are wet, the water is tasty; the clouds are thundering, the lightning is repeatedly flashing in the quarters. And then thereafter, causing infatuation to the minds of the travellers, the beautiful rains have started.' Here the Lakṣaṇa of the Mattabālikā is in the fourth Pāda only.

9.3 : I do not understand the significance of the stanza. It is an example of Mattabālikā which has its characteristic in both the second and the fourth Pādas.

9.4 : 'The night gives pleasure to couples (as a rule); but if it is so, why is the poor Cakravāka alone separated (from his mate) at that time ? It is one's own former action that yields its fruit; none can give to any one, nor take away from him (unless he has already worked out

for it in his earlier lives).' This is Mattamadhukarī which has a Trimātra in the second Pāda alone.

9.5 : 'At different places are seen herds of cows which have stopped eating, but whose jaws are moving owing to rumination, resting during the night, white and bright, as though they were heaps of moon-light.' This is Mattamadhukarī having its characteristic feature in both the second and the fourth Pādas. No example is given by Svayambhū where it exists only in the fourth Pāda.

10 : 'If at the commencement of the 3rd and the 5th Pādas, both the Gaṇas are Caturmātras (in place of the usual Pañcamātras), it is called Mattavilāsinī. On the other hand, if all the three are Pañcamātras (i.e., if the Caturmātra is replaced by a Pañcamātra), they call it Mattakariṇī.'

It will thus be seen that in all the varieties of Mātrā the first Pāda is unchanged and so is the second Caturmātra in the even Pādas, i.e., the second and the fourth.

10.1 : 'This indeed is a terrible order, which is clearly destructive to the life of a man. On the one hand there is that dreadful serpent Kāliya, which kills by mere sight, and on the other, there is Kaṁsa too, who is bent on killing (Kṛṣṇa). Where can one go, what can one do ?' This appears to be from some poem on the topic of the Harivaṁśa; the next one too, appears to be from the same poem. They are ascribed to Govinda.

10.2 : 'Even though Hari looks at all the Gopīs with (equal) regard, yet he unmistakably directs his glances just in the direction where Rādhā stands; who can conceal his poor eyes which dash forward through affection ?'

10.2 : Here in the third line the letter *hiṁ* is intended to be long in both the words, while in the fifth one letter has to be added as shown. This would make the Mātrā a Mattakariṇī in both the Pādas. If the letter is not added in the fifth line it would be a Mattakariṇī only in the third Pāda. The stanza occurs in a slightly different form at Hemacandra's *Śabdānuśāsana*, 8.4, 422 (5). It is quoted there to illustrate the word *drehī* for the Sanskrit *dṛṣṭi*. But our text does not contain that word at all. For attempts at its interpretation see Pischel, *Hemacandra's Prakrit Grammar*, Part II, pp. 218-219; Alsdorf, *Apabhraṁśa Studien*, p. 55; Bhayani, *Bhāratīya Vidyā*, 1945, pp. 14-15.

11 : 'And that (Mātrā) too, which is a mixture of all the different forms, is called Bahurūpā. If there is at its end a Dvipathaka, it is well known as the famous Raḍḍā or Vastu, here (in prosody), which has nine Pādas (five of the Mātrā and four of the Dohā).'

11.1 : A Gopī has placed a lotus leaf after having cut it on her expansive bosom; owing to her separation from Hari she is suffering from this torture. The poor ignorant girl has got her due; now let the dear one (i.e., Hari) do whatever he likes.' This too is evidently from the same poem of Govinda, from which 10.1 and 2 are quoted. This is an illustration of Miśrā; the 4th Pāda is that of Mattamadhukarī, having a Trimātra in place of the third Caturmātra.

11.2 : 'What is the good of him being born, when after his birth his enemies do not shake with fear, good men do not feel happy and wicked men do not die out of anxiety ? (Only) the virginity of a good girl was destroyed. What indeed is the use of such a son being born, who is a man only in name and whose fame has not remained outside after completely filling up big and small caves (of the mountains) and the hollows (between the two worlds)?' This is an illustration of Raḍḍā, the first stanza being in the Miśra Mātrā, in which the second line is that of the Mattabālikā where the first Caturmātra is replaced by a Pañcamātra. In the Dohā both *e* and *te* in the first Pāda are to be pronounced as short. See the rule in v. 3 above.

11.3 : 'Misfortunes disappear....grows, success is assured, good name spreads, victory approaches, (and) sins also vanish like darkness when dispelled by the rays of the sun. If there had not been Jina's feet for the sake of those who wander in the forest of miseries, the whole world would have only strayed away aimlessly, being left without a support.' Here the first stanza is in the regular usual Mātrā metre, having 16, 12, 16, 12, 16 Mātrās in its five Pādas.

12 : 'There are three and a half Caturmātras preceded by a Ṣaṇmātra (in each Pāda); such are the Pādas of a Vadanaka. When a Trimātra is substituted in the place of the fourth (Caturmātra, i.e., the half Caturmātra at the end of the Pāda), it is called Upavadanaka. A Vadana having a rhyme at its end is called Maḍillā. This Maḍilā (or Maḍillā) becomes possible (either) when it is composed with two ending rhymes (for the two halves), or when it is endowed with a common rhyme for all the four Pādas.'

From these definitions it would appear that Svayambhū employs the term Maḍilā to signify both the kinds of a Vadanaka, i.e., the one that has one common rhyme for all the Pādas and the other which has two separate rhymes for the two halves; but the introductory words before 12.3 show that he has a separate name, i.e., Aḍilā for the single-rhymed type, and that he treated Maḍilā as a common name signifying both the types. Hemacandra, *HPk*. 5.30, on the other hand, treats Aḍilā as the common name signifying both the types and records a view of 'Some' that Maḍilā is a specific name of Aḍilā when all its Pādas have a common rhyme. See also my notes on *Kd*. 2.21-22. Rājaśekhara, *R*. 20, agrees with Svayambhū.

12.1 : 'May you live as long as there is water in the Ganges; do not leave aside sandal or Agaru from your limbs (i.e., continue to use them); ride on swift-galloping horses, (and) enjoy in the company of your wife who is good and virtuous.' The stanza seems to contain a blessing to a young man from an elderly person.

12.2 : 'While fried and unfried things are moistened and pounded (in it), warriors and brahmins visit and revisit that house. (But) being always infested with guests who visit and revisit it, the same is (in course of time) made devoid of rice-grains.' This seems to be something like a proverb, describing the fate of houses which are too much open to guests without any discretion. Here the two halves have two separate rhymes.

12.3 : 'How can that girl, who is possessed of teeth bright like the Atimukta flowers, whose feet have a pair of gingling anklets and whose arms are adorned with ivory armlets, be enjoyed by persons whose teeth have fallen (i.e., who are very old)?'

13 : The text of the first half is corrupt; but a comparison with Rājaśekhara's *Chandaḥśekhara,* v. 19 makes its meaning obvious. Any metre which they recite for the purposes of encouragement and compose in the Prākrit language, is to be known by the name Vadanaka. Thus Vadanaka is a general name for a class of metres which are employed for a particular purpose, without any relation to the constitution of its Pādas.

14 : 'This is called Prahelikā in Apabhraṁśa which is employed to serve the purpose of the Utsāha and others or has the characteristics of a Dvipathaka or Dohaka.' Prahelikā is not the name of a particular metre, but of a type of a composition where the intended meaning of the speaker is to be guessed from some word or words in the

composition itself, or even without them. See *R.* 21 and Daṇḍin, *Kāvyādarśa* 3.96 ff.

15 : 'That is called Hṛdayālikā where letters and words which are apparently without meaning are employed for a composition in many different metres, the real intended meaning being kept in his mind (by the poet).' Compare *R.* 21.

16 : 'Since a hero is described under the image of a bull, the metre is called Dhavala; this Dhavala, too, is of three kinds; eight-footed, six-footed and four-footed.' For the Dhavalas, which is the name of a class of metres, like the Maṅgalas, see *Kavidarpaṇa*, Introduction, para 12. The stanza is quoted both by Hemacandra, *HPk.* 5.32 com. and *Kavidarpaṇa*, 2.32 com. Also cf. *HPk.* 5.42.2 and *R.* 28.

17 : 'In a Dhavala, there are three and a half Caturmātras in the first and the third Pādas, three Caturmātras in the second and the fourth; three Caturmātras with one Mātrā less in the fifth and the seventh Pādas. In the sixth Pāda they are as they are in the second and the fourth; then only two and a half of them (i.e., Caturmātras) in the eighth.' *aṭṭhavave* stands for both *aṣṭame* and *aṣṭapade.*

This Dhavala is the same as Hemacandra's Yaśodhavala at *HPk.* 5.34; but there is some difference as regards the sixth and the eighth Pādas. According to Hemacandra, both of them contain two and a half Caturmātras or three Caturmātras and are equal and similar, while Svayambhū directs that the two are of unequal length, the sixth having three Caturmātras and the eighth having only two and a half of them in it. Rājaśekhara (*R.* 22) agrees with Hemacandra.

18 : 'There are three Ṣaṇmātras in the first and the third Pādas; two Ṣaṇmātras in the second and the fifth and in the remaining ones there are two Ṣaṇmātras followed by a Caturmātra or a Pañcamātra. That is the characteristic of the Ṣaṭpada Dhavala, which gives pleasure to the ear.' The text is clearly defective, particularly in the fourth and the sixth Pādas. See Hemacandra, *HPk.* 5.35 and *R.* 23. According to these last two, however, the first and the fourth Pādas contain only two Ṣañmātras and a Dvimātra, instead of three Ṣaṇmātras; similarly, the second and the fifth Pādas contain two Caturmātras only instead of two Ṣaṇmātras.

19 : 'If a Ṣaṇmātra, a Caturmātra and a Trimātra occur in the first and the third Pādas, also a Ṣaṇmātra and a Caturmātra in the others, it is the characteristic of the four-footed Dhavala.' *e* in *dhavale* is to be

read as short. This is the same as the Bhramara-Dhavala of *HPk*. 5.37 and *R*. 25. Svayambhū does not mention the Guṇa-Dhavala which contains a Ṣaṇmātra and two Caturmātras in the odd Pādas and which has an additional Dvimātra or Trimātra in the even Pādas. For this see *HPk*. 5.36 and *R*. 24.

20 : 'Know that to be the metre Maṅgala, which is employed for auspicious occasions and which contains a Ṣaṇmātra followed by two Caturmātras in the first and the second Pādas and either five Caturmātras or four Pañcamātras in the third and the fourth Pādas.' This is much different from Hemacandra's Maṅgala defined at *HPk*. 5.39. This latter contains one Ṣaṇmātra and three Caturmātras in each of the first two Pādas, while the last two contain five Caturmātras each; further, a Dvimātra or a Trimātra is added at the end of each Pāda. Rājaśekhara at *R*. 26 entirely agrees with Hemacandra, or rather, the latter has wholly followed the former and not Svayambhū. The metre is a proper Ardhasama Catuṣpadī, in which the lines in each half are equal and similar, but the halves themselves are dissimilar.

In addition to this particular Maṅgala, Svayambhū explains how the term Maṅgala is added to the names of other metres when they are composed for the sake of an auspicious occasion. (This is to be understood from the word *mangalatthe* in v. 20). It would seem that a verse containing a general direction about the use of name maṅgala as appended to the name of another metre, is missing ; because, otherwise, the illustrations under v. 20 would be unintelligible. Such directions are found at *HPk*. 5.40 and com. and *R*. 27-28.

Maṅgalas which are composed in the Utsāha, or Helā or Vadana metres are respectively called Utsāha-maṅgala, Helā-maṅgala, and Vadana-maṅgala ; in this connection Svayambhū repeats the definitions of these metres from the earlier portion of his work. Of the three Helā was defined among the Khañjakas in ch. 3 of the Pūrvabhāga, but that portion of the ms. is not available ; see p. 110. It is defined by Hemacandra at *HPk*. 5.49.

21 : 'Thus the Dhavalas and the Maṅgalas are called by those very names of metres, with whose characteristics they are composed, by the prosodists.' See note on v. 20 above and *Kd*. Introduction, para 12. Also see below *Sb*. 8.30-31.

22 : In this chapter a few important Apabhraṁśa Catuṣpadīs of the Sarvasama type are defined ; they are Utsāha, Dohaka and its two kinds Upadohaka and Avadohaka. Mātrā with all its kinds, the strophic

couplet Raḍḍā, Vadana and Upavadana, Aḍilā and Maḍilā. At the end of the chapter several general terms which are used of more mētres than one are mentioned and explained; they are Prahelikā, Hṛdayālikā, Dhavala, and Maṅgala. Among the Dhavalas, however, three particular ones are defined, having eight, six or four Pādas in their stanzas. Similarly a particular Maṅgala too is defined. The other characteristic metres of the Apabhraṁśa language are discussed in ch. 8 below, while chs. 5, 6 and 7 are taken up by Ṣaṭpadīs, Ardhasama Catuṣpadīs and Dvipadīs.

V. ṢAṬPADAJĀTIH

1: This stanza defines a Dhruvaka; 'Dhruvaka is a stanza which is repeatedly added in all poetic compositions in their earlier part, i.e., at the beginning of a Kaḍavaka or a Sandhi; it is of three kinds: six-footed, four-footed and two-footed.' It is intended to serve the purpose of a connecting link between two Kaḍavakas of a poem. It is called Dhruvaka, not only because it appears in the same form, but also because it is unfailing in its appearance. See *Kd.* 2.30-31, vv. 73-74; also *Kd.* Introduction, para 12.

2: The directions about certain Akṣaras which may be treated as 'short', though they are ordinarily considered as long, are given above at 4.2-3 (p. 52), so far as Apabhraṁśa poetry is concerned; here in this stanza, a general direction about the metrical value of a short letter standing at the end of a line or Pāda is given. 'A single short letter at the end (of a Pāda or hemistich) is equivalent to a long one when the (required) number (of Mātrās) is incomplete; (but) a short letter conjoined with another short letter which precedes it, must be considered as only a short one when it stands so as to complete the (required) number.' This seems to be the import of the stanza; the contrast intended is between *ekkalahu* and *jamalalahu*, as also between *visamasaṁkhā* and *samasaṁkhā*. It therefore follows that the *ekkalahu*, though it is expected to be short, becomes long by its position at an uneven number of the Mātrā, at the end of a Pāda; this means that if this short letter is not able to stand for the last number of the Mātrā at the end of that Pāda, it must stand for two Mātrās and thus make up the required number and thus do the work of a long letter. If, on the other hand, a long letter were to stand for the last Mātrā of a Pāda, it must yield only one Mātrā which is necessary and thus do the work of a short letter. I have understood the word *jama-*

lalahu in the sense of a long letter (double short, i.e., long). In short, the last letter of a Pāda may be considered short or long according to the need of scansion, whatever its real nature is. This stanza is quoted by Hemacandra at *Chandonuśāsana* (NSP. ed.) 1.5 com., without mentioning Svayambhū's name, in support of his direction about the metrical value of the last letter of a Pāda. Hemacandra also quotes another stanza in Sanskrit where the words *guru* and *laghu* are actually used for our *ekkalahu* and *jamalalahu*. It is as follows :—

ओजसंख्या यदाभीष्टा ध्रुवासु विरतौ तदा ।
गो लता युग्मसंख्ये तु विरतौ गुरुता लघोः ॥

Svayambhū has himself observed the rule and often enjoyed the option, both in respect of the *same* letter in different stanzas, as also in respect of different letters in the *same* stanza. Thus he considers the concluding letter *ṇa* of the instrumental singular as *short* in *Sb*. 6.39. 1 *bd*, 44.1c, 52.1c and 54.1c; but as *long* in *Sb*. 6.56.*cd*, 72*c*, 96*c*, 114*d*, 112*c*; 8.1 and 8.1.1. On the other hand, he considers the concluding short letter as *short* in *Sb*.6. 10.1*c* (but *long* in *bd*), 56.1*ac* (but *long* in *bd*), 61.1c (but *long* in *abd*), 87.1c (but *long* in *bd*), 124.1*a* (but *long* in *bd*). In the following cases he considers the final short as *short* only : *Sb*. 6.31.1c; *8.3ab; 8.3.1abcd; 8.8bd; 8.8.1abcd; 8.12.1ac; 8.13.1bd;* 8.20.5*de* (but as *long* in *abc*) and so on. Also see Bhayani, *Paumacariu*, Introduction pp. 79-83.

3.6 : These stanzas define the three main kinds of Ṣaṭpadīs, each of which is eightfold, according as its third and sixth Pādas contain from 10 to 17 Mātrās in each of them. The first of these three is called Ṣaṭpadajāti ; its 1st, 2nd, 4th and 5th Pādas contain only 7 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās in them, thus yielding its eight kinds. The second of the three main varieties is called Upajāti Ṣaṭpadī ; its 1st, 2nd, 4th and 5th Pādas contain only 8 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds. The third main variety is called Avajāti ; its 1st, 2nd, 4th and 5th Pādas contain only 9 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds. The defining stanzas 3 and 4 have respectively 10 and 11 Mātrās in their third and sixth Pādas; while stanzas 5 and 6 have both 13 Mātrās in the same Pādas.

4.1 : This is an illustration of the fourth kind of the Ṣaṭpadajāti, which has 13 Mātrās in its 3rd and 6th Pādas, the remaining ones having only 7 Mātrās each. The illustration is from Svayambhū's own poem

Paumacariu 3.3.11, as shown by Dr. Bhayani in his Introduction to the edition of that poem (p. 128).

'That alone is the divine Highest Soul, the lord of the sole Universe, in whom these marks are well established and whose self is considered by him as similar to that of others (in respect of joys and pain).'

51 : This is in Sanskrit : 'The moon behaves like the sun ; sandle like fire, friends like foes. When Fate is unfavourable and the mind becomes perturbed, all things appear otherwise.' This illustration is of the second kind of Upajāti where the 3rd and the 6th Pādas contain 11 Mātrās each, the others having 8 each.

61 : This stanza is an illustration of the 6th kind of the Avajāti as actually mentioned in the introductory words ; its 3rd and 6th Pādas contani 15 Mātrās each. It is from Svayambhū's own poem, *Paumacariu* as shown by Bhayani, *Paumacariu,* Introduction, p. 128.

'In some places, fresh (ruddy) nail-marks were observed well placed on the tops of the breasts (of young ladies), as if they were the hoofs, deeply planted, of the Horse, namely God of Love, ridden over for speed.' *ṇahara* is a nail-mark.

Here, as will be noticed, the last letter in the 3rd and 6th Pādas, is to be counted as short, so as to give us only 15 and not 16 Mātrās, as intended by the author himself. For these varieties of Ṣaṭpadīs, see *HPk.* 6.15-17 ; *Kd.* 2.29 and *R.* 30-32.

VI. CATUṢPADAĪ-DVIPADYAH

This chapter deals with the Antarasamā and Ardhasamā Catuṣpadīs which are really not different from each other in respect of their constitution, but have only a different arrangement of their Pādas. Thus in the Antarasamā the 1st and the 3rd Pādas are equal and similar, like the 2nd and the 4th ; in the Ardhasamā, on the other hand, the 1st agrees with the 2nd, and the 3rd with the 4th. Thus by a mere exchange of Pādas, one can be turned into the other and so Svayambhū defines and sometimes also illustrates, the 110 kinds of the Antarasamā only. These 110 varieties are obtained by a permutation and combination of the lines of different length, containing from 7 to 17 Mātrās ; thus a line of 7 Mātrās yields by its combination with lines of 8 to 17 Mātrās, 20 kinds of the Antarasamā Catuṣpadī. These are defined in vv. 2-21. The composition of this line of 7 Mātrās is given in v. 22 : it is twofold ; i.e., either by means of a Caturmātra and a Trimātra, or a Pañcamātra and a Dvimātra (*ca-ta* or

pa-da). A line of 8 Mātrās similarly yields 18 and those of 9, 10, 11, 12, 13, 14, 15, 16 and 17 Mātrās respectively yield 16, 14 12, 10, 8, 6, 4, and 2 kinds of the Antarasamā or the Ardhasamā Catuṣpadī. These kinds of the Catuṣpadī which are yielded by lines of 8-16 Mātrās with their combination with lines of 9-17 Mātrās are respectively defined by Svayambhū in vv. 23-40, 42-57, 61-72 (see f. n. on p. 74), 74-85, 87-96, 98-105, 107-112, 114-115 and 117 of chapter sixth. In the last two cases, two kinds are given in one stanza; but in the others, a separate stanza is used for each one. After giving the total number of the kinds yielded by a line of particular length, Svayambhū explains the composition of that line in terms of the different Mātrā Gaṇas. Thus vv. 22, 41, 58, 73, 86, 97, 106, 113, 116, 118 and 119 respectively give the composition of the lines of 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 and 17 Mātrās and the first ten of these stanzas also mention the total number of the kinds yielded by them, viz., 20, 18, 16, 14, 12, 10, 8, 6, 4 and 2 respectively.

In defining these different kinds the composition of the odd lines is given first and generally the shorter line is mentioned before the longer one. Thus a Catuṣpadī with 7 in the odd and 8 in the even Pādas is mentioned before its counterpart with 8 in the odd and 7 in the even Pādas. But there are some exceptions to this rule just at the commencement; thus Catuṣpadīs with 9, 10, 13, 14, 15, 16 and 17 Mātrās in the odd Pādas and 7 in the even ones are defined before their counterparts with 7 in the odd and 9, 10, 13-17 Mātrās in the even Pādas. But afterwards, the shorter line for the odd Pādas is mentioned first and then the longer line for the same Pādas afterwards. In theory, every one of these 110 kinds can be used for the composition, though in practice only some of them were actually employed by the poets. Svayambhū does not compose his own illustrations for all of them like Hemacandra, but only now and then quotes from the existing Apabhramśa literature including his own poems on the Rāmāyaṇa and the Mahābhārata themes namely, *Paumacariu* and *Riṭṭhanemicariu*.

10.1: 'The fires of separation burn even in the waters of a wet curtain; ....'

13: Rāvaṇahastaka; it is called Rāvaṇamastaka at *HPk*. 6.19.9 and R.47. It is called Rāsa at *Sb*.8.27 below.

13.1: 'Separated from his dear mate and striking down the black bees by the flapping of his ears, a wild elephant roams about bewildered in the forest.'

15.1 : 'It is far better that one's self is covered with heaps of stones than have a quarrel started wtih one's own friends at the instigation of other people.'

17.1 : 'At the approach of the night the Cakravāka bird, being separated from his mate, wanders about in the Lotus-pond, flapping his wings now and then.' Cf. *Vikramorvaśīya* IV. 6 where a Haṁsa is mentioned in place of a Cakravāka (Pandit, p. 113Aa).

19.1 : 'On the summit of the mountain a Palāśa tree is in full blossom in the early Fālguna month and looks as if it were the wild Fire itself wanting to take stock and see what (trees) were burnt by him and what were left out, (from the forest on the mountain).' Just as an observer must go to a high place, so the wild Fire ascends the mountain peak and makes his observation for taking stock of what was done by him and what was yet to be done. Bhayani quotes a similar stanza from *Paumacariu* (*P.C. p.* 128) but its metre and wording are different, though the idea is the same.

20 : Svayambhū's Kadambaśiras is the same as Līlālaya of *H.* 6.20. 68 and *R.* 56.

21.1 : 'The face of the beloved, feeling delighted owing to the touch of the arms of the lover, looks as if it were a lotus of lovely petals, feeling delighted at the touch of the rays of the Sun, free from dirt and so appearing very charming.' Most of the words are double-meaning.

22 : The Pāda of seven Mātrās is of two kinds, namely, it may be made either with a Caturmātra and a Trimātra, or with a Pañcamātra and a Dvimātra.

26 : Tārāgaṇā seems to be a scribe's mistake for *goroaṇā* (Gorocaṇā) which is the name given to this metre by *H.* 6. 19. 70; *R.* 62.

29.1 : 'The lordly elephant, namely, the mind (of a man), intoxicated by the rut of Infatuation (and therefore), under the influence of the she-elephant namely, Pleasures, has drowned himself in the deep waters of Misery.'

31.1 : 'The deer has taken shelter on the moon like an ordinary timid person; so indeed, he is not known by his own name like the brave lion.'

33.1 : '(Then) Hanumān was surrounded by the demon warriors and looked as if he were the rising sun surrounded by clouds in the sky.'

This is identical with Svayambhū's own *Paumacariu*, 65.1 as shown by Bhayani, *P.C.* p. 128.

35.1 : '(Then he stood) after overpowering both Kṛṣṇa and Arjuna, who were deprived of their bows and enraged with fury, the two great wrestlers of the Bharata race and of great merit.' This is obviously the description of an incident in the Mahābhārata war and probably refers to Karṇa. It may be from Svayambhū's own poem on the Mahābhārata theme.

37 : This metre is called Puṇyāmalaka by Rājaśekhara (*R.* 73) and Hemacandra (*HPk.* 6.19.21). But Svayambhū calls it Prajñāmūla.

37.1 : 'A black bee keeps on humming and avoids perching on (other) flowers (except the lotuses) ; is he Brahmadeva of four faces remembering the Navel-Lotus of Nārāyaṇa ?'

39 : This Kaṅkellinavapallava is called Navakusumitapallava by both *HPk.* 6.19.22 and *R.* 73.

39.1 : 'The seat of the Old one (i.e., The Creator) with a pair of black bees hovering around it, is fascinating as if it were the face of a lovely damsel with a pair of her restless eyes.' The seat of the Old one is a lotus, the Old one being the Creator Brahmadeva, whose seat is a lotus.

40 : This Puṣpāstaraṇa is Kusumāstaraṇa of Hemacandra (*H.* 6.20.17) and *Rājaśekhara* (R. 52), *kusuma* being the same as *puṣpa*.

41 : A line of 8 Mātrās may be made with a Ṣaṇmātra and a Dvimātra or a Pañcamātra and a Trimātra, or two Caturmātras.

42.1 : 'The lady of white complexion was seen lying down in her court-yard, as if she were the light of the moon bundled together and left there.'

43 : Mārgavisaṁlāpa of Svayambhū is the same as Madhukarīsaṁlāpa of *HPk.* 6.19.78 and *R.* 80. Could the reading be *mahuari* for *maggavi* ? *ra* and *va* are often interchanged by our scribe.

44.1 : 'There is only one Arjuna (on earth) ; so saying again and again, Droṇa bewails in the heaven.' This also looks like a stanza from Svayambhū's Mahābhārata poem. The point of Droṇa's grief is not very clear.

45 : *HPk.* 6.20.79 and R. 82 call the metre Sukhāvāsa and our Mukhāvāsa may be a misreading for the same.

46 : *HPk.* 6.19.25 and *R.* 83 call the metre by the name Māṅgalikā, instead of Svayambhū's Kuṁkumakalā.

47 : Kumkumalekhā : See below *Sb.* 8.8 for the same metre called only Chaḍḍanikā.

49 : Svayambhū's Kurabakadāma is the same as Kuvalayadāma of *HPk.* 6.20.81 and *R.* 86.

50.1 : 'It was reported to the lord of the Demons by the arrow, after going to him, that Nīla could not be controlled, like the Great Soul without knowledge.' This seems to be from a poem on the theme of Rāmāyaṇa.

52.1 : 'Aṅgada advanced towards him breaking through the top of the house ; (and) the demon chief, Daśānana, came out through the gate of the fort, after putting on his armour.' This too seems to be from the Rāmāyaṇa poem.

54.1 : 'As Bibhīṣaṇa began to grieve for the loss of his brother (Rāvaṇa), the monkey warriors started weeping in sympathy with him in his bereavement.' This is ascribed to Caturmukha, but is actually found in Svayambhū's *Paumacariu* 71.1 as shown by Bhayani (*P.C.* p. 128). Perhaps the correct reading is *sa-harivai-vāṇaraloo* (*sa-haripati-vānara-loko*) 'Vānara warriors, together with the monkey chief, Sugriva, began to weep.' See on v. 43 above.

55 : Svayambhū's Aṅgadalalitā is Kuñjaralalitā of *HPk.* 6.20.84 and R. 92.

56.1 : 'Rāvaṇa who gave trouble to gods and men (should we read *suraṇara* for *suravara* ?) and from whom the world shook in terror, was consumed (by fire). The fire attacked (his body), saying as it were 'How will others now leave the right path ?' (seeing the fate of Rāvaṇa)'. Even this is found in Svayambhū's *Paumacariu,* 77.13.13 as shown by Bhayani (*P.C.* p. 128).

58 : A Pāda of nine Mātrās can be made with a Ṣaṇmātra and a Trimātra, or three Trimātras or a Caturmātra and a Pañcamātra.

59-60 : The meaning of these two stanzas is not very clear to me. They recount the 54 kinds defined so far and introduce the remaining ones. A comparison with v. 120 below will, however, show that Svayambhū makes a distinction between Vastukas and Dhruvakas, the former being 54 in number and containing either in their odd or even Pādas seven to nine Mātrās only (but not more). Dhruvakas are the remaining 56 Antarasamā Catuṣpadīs which have ten to seventeen Mātrās in

their odd or even Pādas, but not less than that in any of them. In short the shorter Catuṣpadīs are Vastukas, while the longer ones are Dhruvakas. See below *Sb.* 7.1-2 for a similar distinction between Dvipadīs and Dhruvakas.

61.1 : The meaning is not clear.

63 : Our Kokilariñcholi is Kokilāvali of *H.* 6.19.33 and *R.* 101. As said by me in my note on p. 74, two stanzas appear to have been dropped by the scribe of the ms.

63.1 : 'In his wanderings through the forest, those fourteen (demon chiefs) were pierced with his arrows by Lakṣmaṇa and so looked as if they were tall Palāśa trees in full blossom.' This stanza which is evidently from a Rāmāyaṇa poem, is here ascribed to Caturmukha by Svayambhū. *ṇi* in c seems to have leen dropped by haplology. In this case, *ṇi* in c is to be counted as a short letter like *a* in v. 61.1 c in accordance with the rule given at *Sb.* 5.2. (See note). But also cf. Bhayani, *P.C.* Intro. p. 17 f.n.

65.1 : 'Just then the moon arose which adorned the sky and appeared as if it were the wheel of the sun's chariot left behind by Aruṇa (the charioteer).' This also is ascribed to Caturmukha.

68.1 : 'The son of Vālin entered as an envoy into the assembly-hall of that (Rāvaṇa), to whom service was rendered in the three worlds, even by a multitude of the gods with a trembling mind.' This is possibly from Svayambhū's own Rāmāyaṇa poem.

73 : The Pāda of 10 Mātrās can be composed with a Ṣaṇmātra and a Caturmātra, or with two Pañcamātras, or with a Dvimātra and two Caturmātras.

75.1 : 'Having heard about the arrival of Hari, that king raised white fluttering flags in the city of Mathurā, where the citizens were greatly pleased (to hear it).' This is from a poem on the theme of the Harivaṁśa, perhaps composed by Svayambhū himself.

77 : Kusumākulamadhukara of Svyambhū, *HPk.* 6.20.94 and R. 116 is really a Dohaka, for which see *Ck.* 21 and *Kd.* 2.15.

78 : Our Vanafullandhaya is the same as Navapuspandhaya of *HPk.* 6.19.40 and *R.* 117.

78.1 : 'Let him who wants to run away, retire from Dhanañjaya who is difficult to conquer in a fight, in this army of the enemy; I alone shall

not turn back from him.' The theme is the Mahābhārata war. This is perhaps said by Karṇa.

80 : Kinnaramadhuravilāsa of Svayambhū and *R.* 119 is called Kinnaramithunavilāsa by Hemacandra at *HPk.* 6.19.41.

82 : Vidyādharalalitā of Svayambhū and *R.* 120 is the same as Hemacandra's Vidyādharalīlā at *HPk.* 6.19.42.

86 : The Pāda of 11 Mātrās may be composed either with a Ṣaṇmātra and a Pañcamātra, or a Pañcamātra, a Caturmātra and a Dvimātra, or a Caturmātra, a Trimātra and a Caturmātra.

87.1 : 'When Droṇa was crowned as the Commander-in-chief, both the armies, having raised their different banners and being filled with martial spirit, kept themselves in readiness (for fighting).' This is also ascribed to Caturmukha and is from a poem on the theme of the Mahābhārata war.

90.1 : 'On hearing the sound of the (hoofs of the) horses, the eyes of the she-boars repeatedly turned towards the pair of fangs of their lord.' They were so confident of the protection which they expected to get from their lord with powerful fangs.

This stanza is quoted as an illustration of *chalika*, in the *Sarasvatīkaṇthābharaṇa*, II. 392. *bhuṇḍa* or *bhuṇḍaa* is a 'boar'; *bhuṇḍaaṇī* is a she-boar. The male leader of the flock of the she-boars was walking stately in front of them and his mates were casting their glances of love and pride for the valour of their lord. *Chalika* expresses a mixture of the sentiments of love and heroism. For attempts at the interpretation of the stanza, see Pischel, *Materidlen zur Kentniss der Apabhraṁśa*; p. 38; Alsdorf, *Apabhraṁśa Studien*, p. 93; also see *Bhayani, Bhāratīya Vidyā*, 1945, p. 14, for its correct interpretation.

94 : Our Suraāliṅgana is the same as Sutaāligana of *HPk.* 6.20.103 and *R.* 132.

96 : Perhaps read *bhavaṇe* for *bharaṇe*, in view of *HPk.* 6.20.104. R. 134 calls it merely Kaṅkellilatā. Our ms. often confuses *ra* and *va*.

97 : The Pāda of 12 Mātrās is made either with a Ṣaṇmātra, a Caturmātra and a Dvimātra, or two Pañcamātras and a Dvimātra, or a Caturmātra, a Pañcamātra and a Trimātra, or three Caturmātras.

100.1 : 'In a battle the path of fighting is not abandoned; who can turn back from it while he is alive?' What is to be done with a mere post

at the threshing floor, which slaughters unskilful good warriors ?' The full meaning is not clear.

104: Our Kaṅkaṇahastaka is the same as Kāminikaṅkaṇahastaka of *HPk*. 6.19.52; *R*. 144.

106: A Pāda of 13 Mātrās is composed with a Pañcamātra, a Ṣaṇmātra and a Dvimātra, or, two Pañcamātras and a Trimātra, or, two Caturmātras and a Pañcamātra.

107: Our Varatilaka is the same as Mukhapālanatilaka of *HPk*. 6.19.53 and *R*. 147.

112: Our Āraṅgaka (or Āraṅgaḍa) is the same as Ohullaṇaka or Vāraṅgaḍī of *HPk*. 6.20.111 and *R*. 152.

113: A Pāda of 14 Mātrās is composed either with a Ṣaṇmātra, a Pañcamātra and a Trimātra, or two Pañcamātras and a Caturmātra, or three Caturmātras and a Dvimātra.

116. A Pāda of 15 Mātrās is composed either with a Ṣaṇmātra, a Pañcamātra and a Caturmātra, or, two Caturmātras, a Pañcamātra and a Dvimātra, or three Pañcamātras.

118: A Pāda of 16 Mātrās is composed with either two Ṣaṇmātras and a Caturmātra, or four Caturmātras.

119: A Pāda of 17 Mātrās is composed either with two Ṣaṇmātrās and a Pañcamātra, or three Caturmātras and a Pañchamātra.

120: The stanza gives the total number of the Antarasamā Catuṣpadīs, namely, 110. Of these some are called Vastukas and the others Dhruvakas. See above vv. 59-60 and note.

121: Before proceeding to define the Ardhasamā Catuṣpadī, Svayambhū defines an Ardhasamā Saṁkirṇā Catuṣpadī; it has its 1st and 2nd as also 3rd and 4th Pādas equal and similar. What is meant is possibly that a Saṁkīrṇaka Ardhasamā may have the Pādas in its halves of any length containing from 7 to 17 Mātrās without any restriction. But I am unable to understand why a Saṁkīrṇa Ardhasamā should be only of eight kinds. Perhaps, in view of v. 122, Svayambhū intends to define here an Ardhasamā Saṁkīrṇaka Dhruvaka alone and not a Vastuka; so that the Pādas of two halves may contain only from 10-17 Mātrās in them, thus they can be only of eight kinds. For a Dhruvaka see above v. 60. A Dhruvaka according to v. 60 must not have less than 10 Mātrās in any of its Pādas and also not more than 17. Hemacandra's Saṁkīrṇa Catuṣpadī, defined at *HPk*. 6.21 is quite

different, though it entirely agrees with the one defined at *R.* 164. In it a mixture of any four Pādas containing from 7 to 17 Mātrās is permitted. It is not necessarily Ardhasamā or Antarasamā.

121.1 : The stanza seems to be a popular Subhāṣita; it is quoted by Hemacandra at *HPk.* 6.21 (v. 118) and *R.* 164. But Hemacandra's readings in the 3rd and the 4th lines are different from those of Svayambhū, who considers it to be an Ardhasama Saṁkīrṇaka Dhruvaka as suggested above in my note on 121. Consequently Svayambhū's stanza contains 15 Mātrās in the first two lines and 13 in the last two; but the Pādas in Hemacandra's stanza respectively contain 15, 14, 16 and 13 Mātrās, thus making it a real Saṁkīrṇaka containing the Lakṣaṇas of four different Pādas of four different kinds of Catuṣpadī (or of three different kinds if the fourth Pāda is supposed to contain 14 Mātrās, the final short being equal to a long one as in the 2nd and the 3rd Pādas). According to Rājaśekhara's readings the stanza contains 15, 14, 15 and 13 Mātrās in its four Pādas respectively. Only here and in *R.* 163 Rājaśekhara quotes a Prākrit stanza for an illustration.

'(Though both of them are) whispering, harsh, piercing, devoid of merit (released from the bowstring) and killing, yet arrows do not have as much power over good men as the villains have.'

122 : This stanza gives the definition of Ardhasamā Catuṣpadī. Its first and the second, as also the third and the fourth Pādas are equal and similar, with the result that its halves are not equal and similar as in the case of an Antarasamā.

122.1 : This is an illustration of an Ardhasamā Catuṣpadī whose first half has two lines of 15 Mātrās each and the second half has two lines of 16 Mātrās each. Its name is the same as that of the Antarasamā Catuṣpadī which has 15 in its odd and 16 in its even Pādas, viz., Mukhapaṅkti, for which see above v. 114. The same is quoted by Rājaśekhara at *R.* 163 and Hemacandra at *HPk.* 6.20.116. In the second line we have to read *ṇaravai* instead of *ṇavara.* The stanza is from a poem on the topic of the Mahābhārata war.

123-124 : These two stanzas define the two Sarvasamā Catuṣpadīs having 10 and 11 Mātrās in each of their four Pādas. They are Śaśivadanā (Śaśāṅkavadanā of *HPk.* 6.24) and Mānakṛti (Mārakṛti of *HPk.* 6.25). See also *R.* 165-166.

124.1 : 'Śaṅkha is seen at a distance; (but) Hanumān is not seen. It is also seen how that matchless chariot-fighter is entering the battle-array.' This is evidently from a poem on the story of the Rāmāyaṇa.

125-129 : These five stanzas define the five Sarvasamā Catuṣpadīs which respectively contain 12, 13, 14, 15 and 16 Mātrās in each of their four Pādas. In v. 129 Svayambhū defines three different metres of 16 Mātrās in their Pādas: they are Pādākulaka, Saṁkulaka and Paddhatikā. In a Pādākulaka the 16 Mātrās may be made up in any way; in Saṁkulaka we must have a Ṣaṇmātra, a Caturmātra and a Ṣaṇmātra, while in a Paddhatikā, we should have four Caturmatrās alone. For these three metres see *R.* 171-173; for others see *R.* 167-170. Also *HPk.* 6.26-30; Hemacandra mentions Pādākulaka under the Sanskrit Mātrā Vṛttas at H. 3.70 and Saṁkulaka at *HPk.* 5.28 commentary, including it under Vadanaka. His words *kecit* here obviously refer to Rājaśekhara and Svayambhū.

130 : This stanza defines the Sarvasamā Catuṣpadī called Upavadanaka whose Pādas contain 17 Mātrās each. This is also defined earlier at *Sb.* 4.12 above. At *HPk.* 6.31 Hemacandra defines a metre called Ragaḍā Dhruvaka which too has 17 Mātrās in its Pādas; but they are made up by a Ṣaṇmātra, two Caturmātras and a Trimātra; or by three Caturmātras and a Pañcamātra. This wholly agrees with *R.* 174. Svayambhū adopts the first of these alternatives for his Upavadana, but gives other two as a Caturmātra, a Trimātra, a Dvimātra, a Pañcamātra and a Trimātra, or Three Pañcamātras and a Dvimātra; but he does not mention the name Ragaḍā Dhruvaka for the metre.

The Sarvasamā Catuṣpadīs defined here in this chapter are of the Dhruvaka type, i.e., containing from 10 to 17 Mātrās in their Pādas; see above v. 60, and Introduction paras 15-16.

131 : So far Ṣaṭpadīs and Catuṣpadīs are treated; now the Dvipadīs shall be defined hereafter. This stanza looks like an opening of a new chapter treating of the Dvipadīs; v. 173 too mentions only the Dvipadī and not also the Catuṣpadī. But a stanza marking the conclusion of a topic (and so a chapter) is not found before this one and therefore I have not started a new chapter here, though there are indications of this as shown above. It is quite possible that our ms. may have dropped it through oversight or through some other reasons, just as the palm-leaf ms. drops it in ch. 8 of *Sb.* (See f.n. on p. 101).

132-172 : Sama Dvipadīs of different length, beginning with a Pāda of 28 Mātrās are defined in these Stanzas. It is worth noting that the Dvipadīs of the same length are distinguished from one another and get different names owing to the different Yati, which generally occurs twice in the longer lines. For all these see *HPk*. 7.4-57 and R. 176-223. For Ullālas which only Hemacandra (and following him, the author of the *Kavidarpaṇa*) defines at *HPk*. 7.2-3, see *Kavidarpaṇa* Introduction paras 7-8 and note on *Kd*. 2.2-3 (p. 130-131).

142 : The line contains 2 Mātrās less than are needed and does not also contain the name of the metre as in the other cases. Perhaps we should read *pavirāmā sihā* for *pavirāmiā*.

146 : The latter part of the line is not clear ; it corresponds to *HPk*. 7.21 and R. 190. It should mean that if instead of 8 Caturmātras the Pādas of Skandhakasama, Mauktikadāma, and Navakadalīpatra are made with a Ṣaṇmatra, 6 Caturmātras and a Dvimātra, they should be known by the feminine forms of their names.

VII. ŚEṢA-DVIPADYAḤ

Please note that the correct title of the chapter is Śeṣa-Dvipadyaḥ and not Śeṣa-Catuṣpadyaḥ.

1 : '(A Dvipadī i.e. any one of those defined in 6.132-172 above) is composed (and employed) as a Dhruvaka for the purposes of making a request, (a summary of) a topic in hand, an auspicious benediction and a review of the past episodes.' In all other cases, all the Dvipadīs are called as such.' A Sanskrit version of this direction in an Anuṣṭubh Śloka is given by Hemacandra at *HPk*. 7.57 com., and in an Āryā stanza by Rājaśekhara at R. 225. The latter is clearly a close translation of Svayambhū's stanza. The meaning of these directions seems to be that the longer Dvipadīs having from 27 to 42 Mātrās in their Pādas are to be given the name Dhruvā, when they are employed for the purposes mentioned in the stanza, while the shorter ones should be called merely by the name Dvipadī. See above on *Sb*. 6.59-60.

2 : These same Dvipadīs are also found (to contain) from 4 to 30 (Mātrās), are possessed of two Pādas and contain a rhyme extending over one or more letters at the end (of the Pādas).' R. 226 is again a close translation in Sanskrit of our stanza, while *HPk*. 7.72 is a Sanskrit version of it introduced by the words *yadāha*, showing that it is a quotation from some author.

3-12 : These stanzas contain the definitions and names of only ten Dvi-Padīs which have from 4 to 10 Mātrās in each of their two Pādas. Of these ten, those that have 7 Mātrās are two, those that have 8 are three ; all the others are of one kind each. In v. 9, Hemacandra at *HPk*. 7.64 reads *karimakarabhujā* in place of our *kira maarabhuā*; but R. 233 follows Svayambhū and calls the metre by the name Makarabhujā. To these ten Hemacandra at *HPk*. 7.63-72 adds six more ; 2 of eight Mātrās called Vasudvipadī and Candralekhā, and 1 of nine Mātrās called Lavalī; 2 of ten Mātrās called Amarapurasundarī and Kāñcanalekhā and 1 more of 12 Mātrās called Puṣpamālā. On the other hand, Svayambhū's Maṅgalāvatī (v. 8) is called Madanavilasitā and his Lalataka (v. 12) is called Cāru by Hemacandra. Rājaśekhara mentions all the three kinds of a Dvipadī of 8 Mātrās like Hemacandra, as also the two kinds of that of the 9 Mātrās ; but he does not mention any one which contains either 10 or 12 Mātrās in its Pādas. He defines all the others defined by Svayambhū, except the Malayavikasitā (v. 10) of eight Mātrās which is neglected by both Hemacandra and Rājaśekhara.

VIII. UTTHAKĀDAYAH

This chapter defines few more Apabhraṁśa metres; they are Utthakka, Madanāvatāra, Dhruvaka, seven kinds of Chaḍḍanikā, three kinds of Ghattā, Paddhatikā and Rāsa. The wording of stanza 1 is not very clear, yet the composition of the line is pretty clear. Each Pāda has three Pañcamātras followed by a Dvimātra, and all the Pādas have a common rhyme. See *HPk*. 5.31: the metre is not defined by any other prosodist so far as I know. It is a Sama Catuṣpadī.

1.1 : The first two lines of the stanza refer to Duśśāsana, son of Dhṛtarāṣṭra; but the meaning is not clear.

2 : 'There are four Pañcamātras in the Madanāvatāra.' This metre is defined by Hemacandra at *HPk*. 4.75 as the last one among the Khañjakas ; it is difficult to see why Svayambhū has separated it from them and mentioned it separaely here. Hemacandra gives at the same place the five derivatives of this metre, obtained by adding in succession 1 to 5 Pañcamātras to each Pāda. Like the Utthakka the Madanāvatāra too is a Sama Catuṣpadī ; it is called by another name, viz., Kāminīmohana, when all the Pañcamātras are of the Madhyalaghu type (i.e., Ragaṇas), at *Ck*. 10. On the other hand, Nanditāḍhya, whose definition is similar to that of Svayambhū, calls it at *N*. 76,

Candrānana. Virahāṅka does not mention it, though Nanditāḍhya seems to have quoted him, as is apparent from the wording of v. 76 and v. 77 which is identical with *Vjs.* 1.17. See also *Kd.* 2.22.

2.1 : The stanza is from Svayambhū's *Paumacariu*; see P. C. 24.2.1-2; Intro. p. 128.

3 : 'In a Dhruvaka, both are Caturmātra Gaṇas with a single Mātra added (at the end of the Pāda).' Each of its four Pādas has thus 9 Mātrās. This Metre is defined by Hemacandra at the beginning of the Sarvasama Catuṣpadīs at *HPk.* 6.23. Svayambhū could nct define it before *Śaśivadanā* at 6.123 above, because there he was defining only the Dhruvaka Catuṣpadīs and ours is a Vastuka Catuṣpadī; see on 6.130 above.

3.1 : 'The cub of a lion has stood in the midst of the elephants after straying away in the forest.' The stanza occurs at Svyambhū's *Paumacariu* 33.3.9 with the readings *vārantaho* for *vāraṇaho* and *risisīhakisora va* for *sīhakisora ṭhiu.*

4 : The stanza enumerates the different kinds of metres which may appear at the beginning of a Sandhi as said in v. 20 below. These are Chaḍḍanikā of seven kinds, Ghattā of three kinds, and Paddhatikā as also Gīti of various kinds.

5-11 : The seven kinds of a Chaḍḍanikā are defined in these stanzas each being followed by an illustration. Among these seven, the 1st, 2nd, 3rd, 4th and 6th are Ardhasama Catuṣpadīs, having in their odd and even Pādas 14 and 12, 10 and 13, 16 and 9, 12 and 9, and 8 and 10 Mātrās respectively. The 5th is a Viṣama Catuṣpadī, whose first three Pādas have 2 Ṣaṇmātras each, while the fourth has one more Mātrā in it. The 7th or the last of the Chaḍḍanikās is a Ṣaṭpadī whose halves contain 3 lines of 10, 8 and 13 Mātrās each. Sometimes, however, the first line in each half contains 12 instead of 10 Mātrās in it.

5.1 : This is from a poem on the Mahābhārata story. 'Having fought for 17 days, the lord of the Kurus stood concealed in the great lake, remaining quiet after stopping the (action of the) water.'

6.1 : The meaning is not clear.

7.1 : 'Even though you do not take pity (on suffering creatures), still oh fool, do not forget the great Jina in your mind even for a moment.' The first line is not clear.

8.1 : 'Many non-believers have fallen at your feet; (now) you yourself protect me, your own servant, as best as you can.'

9.1 : This is from Svayambhū's own *Paumacariu* 3.1. See *P.C.* Intro. p. 128.

10.1 : This seems like a proverb the meaning of which is not clear.

11.1 : This is the same as Svayambhū's *Paumacariu* 31.1.1.

11.2 : 'He made the formidable kings submissive after overthrowing all enemies and adorning the world with his fame.' The second half is not clear.

11.3 : 'A person born with merit and possessed of virtues possesses the white umbrella of the three worlds (i.e., rules over them), which is inherited by him, being seated on the throne.'

12-14 : These stanzas define the three Ghattās, of which the first is an Ardhasama Catuṣpadī containing 9 and 14 Mātrās in its odd and even Pādas; the second is a Saravasamā Catuṣpadī whose Pādas have 12 Mātrās each ; while the third too is a Sarvasamā Catuṣpadī whose Pādas have four Caturmātras each, all of which are Ādigurus.

12.1 : 'Having devoured Khara and Dūṣaṇa, the goddess of War was not satisfied ; it seemed as if at the time of his destruction, she ran at and attacked Rāvaṇa.' The stanza is the same as Svayambhū's *Paumacariu* 41.1, with a different reading in the 2nd line. See P. C. Intro. p. 128.

13.1 : 'Then Gautama Svāmin said : Oh Śreṇika, hear (from me) the origin of the Rākṣasa and Vānara Families which have received praise in the three worlds.' The stanza is the same as Svayambhū's *Paumacariu* 5.1. See *P.C.* Intro. p. 128.

14.1 : 'Having assumed the form of a dwarf, Mādhava came as an ascetic reciting the Vedas; after taking three steps that demon of dark complexion called Bali was imprisoned by him.'

15 : This stanza defines a Paddhatikā : 'Those again who compose a Paddhatikā put 16 Mātrās in each Pāda ; they make a rhymed couplet with two Pādas each and produce a Kaḍavaka with eight such couplets.' The directions in the second half of the stanza are very important as they show the practice of the Apabhraṁśa poets according to which a Kaḍavaka is made of eight *couplets,* though in theory it consists of four stanzas in the Paddhatikā metre as *HPk.* 6.30, *Kd.* 2.37 prescribe. The result of this practice is that a Kaḍavaka came to be regarded as made up of couplets rather than of stanzas of four lines as the theory requires. So that sometimes a Kaḍavaka may contain a couplet or two more than the required number, viz., eight. In

short the unit of a Kaḍavaka is a couplet and not a quartet. See *Kd.* Introd. para 14 (p. XX).

16 : 'They call it a Ghattā, on the one hand, at the beginning (of a Sandhi), and describe it as a Chaḍḍanikā when it has a rhyme at the end. You too should compose your Sandhi in various ways with Kaḍavakas arranged in proper manner.' The meaning of the word *Jamaāvasāṇa* is not very clear; but see v. 20 below. The Commentator of *Kd.* 2.30.6 mentions the 'end' of a Kaḍavaka and this seems to be correct. See also *HPk.* 6.3 com. According to this last a Ṣaṭpadī or a Catuṣpadī is called a Chaḍḍanikā when it stands at the end of a Kaḍavaka briefly summarizing what has been said so far. Hemacandra, however, defines a Dvipadī of 31 Mātrās in each of its two Pādas having a double Yati after the 10th and the 18th Mātrās at *HPk.* 7.17 and gives it the specific name Chaḍḍanikā.

17-18 : 'Call all these (metres) Chaḍḍanikās or Ghattās of various kinds when they are composed at the beginning or at the end of a Sandhi. There are other Ghattās, Chaḍḍanikās and Vidārikās of various kinds. They are composed by the people on hearing them ; who can know these as well as the many different kinds of Dhavalas which were composed by Sālāhaṇa ?'

19 : 'Thus are all these composed in this way ; all of them are fashionable (*nāgarika*). They are well known among the people and employed by learned men.'

The popularity of the Chaḍḍanikās, Ghattās and Vidārīs used in the composition of Apabhraṁśa poetry is quite evident from these stanzas. The Dhavalas of Sālāhaṇa are specially mentioned here; but unfortunately none of them are available at present. For the Dhavalas see above *Sb.* 4.16-19. The Vidārī which is mentioned in v. 17 seems to be a general term like the words Dhavala, Ghattā, Chaḍḍanikā and Maṅgala etc., and is alluded to by Virahāṅka, at *Vjs.* 2.5 and also by *Jānāśrayī* at 6.65. It is defined by the latter at *Jns.* 6.66 as a Mātrā Vṛtta of four Pādas, each having 14 Mātrās, the last two covered by a long letter, generally also the 5th and the 6th, while the 11th and the 12th are represented by short letters. See also v. 28 below.

20 : 'At the beginning of a Sandhi (are employed) a Ghattā, a Dvipadī, a Gāthā, an Aḍillā, a Mātrā, or a Paddhatikā, while the Chaḍḍanika is (found) at the end of it.'

20.1 : This illustrates a Ghattā which is really an Ardhasama Catuṣpadī with 14 and 12 Mātrās in its odd and even Pādas. Svayambhū has called it Chaḍḍanikā at *Sb.* 8.5 above. 'Having offered water with red lotuses to the five jinas, destroy your (cycle of) birth and death all at once, by striking at the eightfold (Karman).'

20.2 : This is a Dvipadī with four Pādas each containing 28 Mātrās, standing at the commencement of a Sandhi in some poem. The last two lines are in Sanskrit. Svayambhū's definition of Dvipadī is lost on the missing folios 9 and 10 of the palm manuscript of the Pūrvabhāga. See p. 110 below.

20.3 : This is a Gāthā, also quoted from some poem where it stands at the commencement of a Sandhi. 'We have pushed *ourselves at the* lotus-like feet of yours, oh Jina, when we are tortured by misfortunes ; now you should do what you think fit.'

20.4 : 'Oh pious man, a black bee is pleased whether it is an Arka or a Bilva, a Palāśa or an Aṭarūṣa plant (which gives it its honey) ; so, that god who may give me highest delight, may he be either the Buddha, or Āditya, Brahman, or Hari or even Śaṅkara.' (I do not care for the name with which this god is called as long as He removes my miseries.) The metre is Adilla for which see above *Sb.* 4.12. The two halves have two different rhymes.

20.5 : This is a Mātrā, probably also quoted from some work where it is used as Ghattā at the beginning of a Sandhi. 'Be victorious, oh best Jina, you who are spotless, honoured by gods, free from fear, devoid of (the feelings of) Love, Anger, Pride and Infatuation, Chastiser of the god of love, and free from the bonds of transmigration. All objects of enjoyment are centred in you, oh God.' This is a regular type of Mātrā having 16 Mātrās in its odd Pādas and 12 Mātrās in the even ones. See *Sb.* 4.8 above.

20.6-9 : These stanzas illustrate a Paddhatikā as well as a Kaḍavaka, which is made of four Paddhatikās. See above v. 15. The Kaḍavaka is in praise of the greatness of Jina's name. In v. 8c read *khaahi* for *khahi* for correcting the metre and in 9*b*, the letter *va* before the conjunct *lla* has no Gurutva.

20.10 : This is a Chaḍḍanikā which is defined above in v. 11. This too is in praise of Jina's name.

21-23 : These stanzas define what is called a Tāla, which is defined by Svayambhū as a poem which is sung to the accompaniment of vocal

and instrumental music and also acting. A single stanza thus sung is called merely a Tāla. A pair of them is called a Yugala, a group of three a Tritāla, that of four a Cakkalaka, that of five a Pañcatāla, that of seven a Saptatāla, while groups of six, eight etc., are called Kulakas. The word *rūpa* in the stanza (as in *SbP.* 6.2) means an individual metre or stanza.

24: 'A Rāsa composition made up of Ghattās, Chaḍḍanikās, Paddhatikās or (other) well-worded individual metres in Poetry becomes extremely pleasing to the minds of the people.' See also v. 26 below, according to which all Mātrā Vṛttas or for that matter even the Varṇa Vṛttas, may be used for the composition of a Rāsa. It is not very clear whether the Tāla and the Rāsa Kavyas are two different varieties or are one and the same. I am inclined to believe that they are identical and that the Rāsas may be either Yugala, Tritāla, Pañcatāla, or Saptatāla etc. This kind of a lyric composed in Prākrit or Apabhraṁśa language is also defined by Virahāṅka at *Vjs.* 4.37-38. The wording of the latter stanza, i.e., 38, is very similar to that of ours.

25: The term Rāsa used of a group of stanzas in different metres reminds Svayambhū of an individual metre called Rāsa which has 21 Mātrās in each of its four Pādas. The Yati in each Pāda is after the 14th Mātrā and the last three Mātrās are represented by three short letters. It is possible to maintain that the name Rāsa was transferred from the group to the individuals comprising the group as in the case of the name Dvipadī; see my remarks in para 5 in the introduction to Vṛttajātisamuccaya (new edition in Rājasthān series), p. vi. This was perhaps the most popular metre employed for lyric poetry in the Apabhraṁśa language, though every metre which is used for the composition of a Rāsa Kāvya is called Rāsaka according to *HPk.* 5.3 com., where, by the bye, Svayambhū's stanza (v. 26 below) is actually quoted without mentioning his name. Hemacandra gives several such Rāsakas at *HPk.* 5.3-15. This Rāsaka of 21 Mātrās is called Ābhāṇaka by Ratnaśekhara at *Ck.* 17. Rāsaka of *Kd.* 2.23 is similar but has 23 Mātrās in each Pāda.

25.1: This is in praise of Jina; lines 3 and 4 are corrupt.

25.2: This is an important stanza in which the words *morī* and *ava haṁsa* appear to be used punningly. Really the two, i.e. pea-hen and swan, do not play together; for the one rejoices at the appearance of the clouds, while the other shuns it.

The Stanza is perhaps Svayambhū's own composition, and refers to one of his Apabhraṁśa poems.

26: 'All the Jātis (kinds of metres) are employed here in view of their structure. The composition of a Rāsa is indeed an elixir among assemblies of men.' The stanza is bodily quoted by Hemacandra at HPk. 5.3 com. and by the commentator of the *Kavidarpaṇa* on *Kd.* 2.23. See above on v. 24.

27: Another Rāsa, an individual metre of the Ardhasama Catuṣpadī type so called, is here defined by Svayambhū; its odd and even Pādas contain respectively 7 and 13 Mātrās. See *Kd.* 2.14 and *HPk.* 5.16; the same metre is defined under the name of Rāvaṇamastaka at *HPk* 6.19.9 and *R.* 47 and also by Svayambhū at *Sb.* 6.13 above. One more individual Rāsa with 16 Mātrās in each of its four Pādas is defined by Virahāṅka at *Vjs.* 4.85.

28: Here again we have some directions about the relationship between a Kaḍavaka, a Vidārī and Tāla; but unfortunately I have no clear idea as to what exactly is meant.

29: 'Those Jātis which are employed in praising the deities in the Apabhraṁśa language are also called Phullaḍakas'. See *HPk.* 5.41.

30: 'These same are described as Maṅgalas when they are composed for the auspicious occasion of marriage etc. Wise men honour them owing to their many different structures on all (auspicious) occasions.' See above *Sb.* 4.20-21 where an individual metre having the name Maṅgala is defined and the directions given in the present stanza are also stated, along with those about the Dhavalas. Here they seem to have been repeated for the specific purpose which is given in the next stanza (v. 31). See *HPk.* 5.39-40.

31: 'There may not exist in them purity in the matter of a Yamaka, or of the metrical form, or of its usual characteristics; and yet they are appreciated by clever men.' See Intro. para 20, f. n. 24.

32: This stanza does not occur in the palm leaf ms.; it is found only in the Baroda paper ms. The palm leaf ms., however, often contains this stanza which is used by the author to mark the end of a topic; see *SbPb.* 2.5; 3.13 and 5.7. I have marked the chapters both in the *Sb.* and *SbPb.* on the basis of this stanza and numbered them accordingly.

The colophon at the end of the work is found only in the palm leaf ms. It calls the work by the name *Sambhu* (a corrupt form of of the name Saambhū) and describes the author as *Kairāa* (Kavirāja).

APPENDIX I

Concordance of Svayambhūchandas and Chandaḥśekhara Ch. V.

I have published Rājaśekhara's *Chandaḥśekhara* Ch. V. on pp. 129 ff. On a closer examination of this chapter of the work—which alone is available at present—one can easily see how Rājaśekhara has often given a mere Sanskrit version of the corresponding Prakrit stanzas in *Svayambhūchandas.* I give below a concordance of the two works. R = *Chandaḥśekhara* Ch. V., *Sb.* = *Svayambhūchandas,* Ch. 1-8; *SbP. Svayambhūchandas-Pūrvabhāga* Ch. 1-6 (pp. 103-127).

R.		Sbp.
1–2	=	4·1–2
5		4·4

R.	Sb.
7	4·1
8–11	4·4–7
12–15	4·8–11
16–19	4·12–13
20–21	4·14–15
22–25	4·16–19
26	4·20
27–28	4·21
29	5·1
30–32	5·3–7
35	6·1
36	6·22
37–57	6·2–22

R.		Sb.
58–77	=	6·23–41
78–95		6·42–58
96–111		6·59–73
112–124		6·74–86
125–136		6·87–97
137–145		6·98–106
146–152		6·107–113
153–158		6·114–116
159–161		6·117–119
162		6·120–122
163		6·122·1
164		6·121·1
165–173		6·123–129
176–223		6·132–172
225–226		7·1–2
227–231		7·3–7
233–235		7·9–11

APPENDIX II

Concordance (Svayambhūchandas)

I had published the *Svayambhūchandas* partly in the Journal BBRAS, Bombay 1935 (Chs. I-III) and partly in the Journal of the University of Bombay, Sept. 1936 (Chs. IV-VIII). The system of numbering the stanzas which was adopted by me there is different from the one employed here. So to avoid confusion in reference I give below a concordance of the two editions.

1st ed.	2nd ed.	1st ed.	2nd ed.
Ch. I		61 (2nd)–62 =	30–30·1
1–2 =	1–1·1	63–64	31–31·1
3–4	2–2·1	65–66	32–32·1
5–6–7	3–3·1–3·2	67–68	33–33·1
8–9–10	4–4·1–4·2	69–70	34–34·1
11–12	5–5·1	71–72	35–35·1
13–14	6–6·1	73–74	36–36·1
15–16	7–7·1	75–76	37–37·1
17–18	8–8·1	77–78	38–38·1
19–20	9–9·1	79–80	39–39·1
21–22	10–10.1	81–82	40–40·1
23–24	11–11·1	83–84	41–41·1
25–26	12–12·1	85–86	42–42·1
27–28	13–13·1	87–88	43–43·1
29–30	14–14·1	89–90	44–44·1
31–32	15–15·1	91–92	45–45·1
33–34	16–16·1	93–94	46–46·1
35–36	17–17·1	95	47
37–38	18–18·1	96–97	47·1–47·2
39–40	19–19·1	98–99	48–48·1
41–42	20–20·1	100–101	49–49·1
43–44	21–21.1	102–103	50–50·1
45–46	22–22·1	104–105	51–51·1
47–48–49	23–23·1–23·2	106–107	52–52·1
50–51	24–24·1	108–109	53–53·1
52–53	25–25·1	110–111	54–54·1
54–55	26–26·1	112–113	55–55·1
56–57	27–27·1	114–115	56–56.1
58–59	28–28·1	116–117–118	57–57·1–57·2
60–61	29–29·1	119–120	58–58·1

1st ed.		2nd ed.
121–122	=	59–59·1
123–124		60–60·1
125–126		61–61·1
127–128		62–62·1
129–130		63–63·1
131–132		64–64·1
133–134		65–65·1
135		66
136–139		66·1–4
140–144		67–71
144 *a–b*		71 *a–b*
145		72
146–153		72·1–8
154–155		73–74
156–157		74·1–2
158–159		75–75·1
160–161		76–76·1
162–163		77–77·1
164–165		78–78·1
166–167		79–79·1
168–169		80–80·1
170–171		81–81·1
172–173		82–82·1
174–175		83–83·1
176–177		84–84·1
178		85

Ch. II

1–2	1–1·1
3–4	2–2·1
5–6	3–3·1
7–8	4–4·1
9–10	5–5·1
11–12	6–6·1
13–14	7–7·1
15–16	8–8·1
17–18	9–9·1
19–20	10–10·1
21–22	11–11·1

1st ed.		2nd ed.
23–24	=	12–12·1
25		13
26–29		13·1–4
30		14

Ch. III

1–2	1–1·1
3–4	2–2·1
5–6	3–3·1
7–8	4–4·1
9–10	5–5·1
11	6
12–13	6·1–2
14–15	7–7·1
16	8
17–20	8·1–4
21–22	9–9·1
23–24–25	10–11–11·1
26	12
27–28	12·1–2
29	13
30–32	13·1–3
32 (2nd.)	14

Ch. IV

1–2	1–2
3–4	3–3·1
5–6	3–4·1
7	5
8–9	5·1–2
10–11	6–6·1
12–13	7–7·1
14–15	8–8·1
16	8
17–21	9·1–5
22	10
23–24	10·1–2
25	11

st ed.		2nd ed.
6–28	=	11·1–3
9		12
0–32		12·1–3
33–42		13–22

Ch. V

1–3	1–3
4–5	3–4·1
6–7	5–5·1
8–9	6–6·1
10–11	7–8

Ch. VI

1–9	1–9
10–11	10–10·1
12–13	11–12
14–15	13–13·1
16	14
17–18	15–15·1
19	16
20–21	17–17·1
22	18
23–24	19–19·1
25	20
26–27	21–21·1
28–34	22–28
35–36	29–29·1
37	30
38–39	31–31·1
40	32
41–42	33–33·1
43	34
44–45	35–35·1
46	36
47–48	37–37·1
49	38
50–51	39–39·1
52–53	40–41

1st ed.		2nd ed.
54–55	=	42–42·1
56		43
57–58		44–44·1
59–63		45–49
64–65		50–50·1
66		51
67–68		52–52·1
69		53
70–71		54–54·1
72		55
73–74		56–56·1
75–78		57–60
79–80		61–61·1
81		62
82–83		63–63·1
84		64
85–86		65–65·1
87–88		66–67
89–90		68–68·1
91–96		69–74
97–98		75–75·1
99–100		76–77
101–102		78–78·1
103–110		79–86
111–112		87–87·1
113–114		88–88·1
115		89
116–117		90–90·1
118–126		91–99
127–128		100–100·1
129–139		101–111
140–148		112–120
149–150		121–121·1
151–152		122–122·1
153		123
154–155		124–124·1
156–160		125–129
161–170		130–139
171–180		140–149

1st ed.		2nd ed.	1st ed.		2nd ed.
181–190	=	150–159	12–13	=	7–7·1
191–200		160–169	14–15		8–8·1
201–204		170–173	16–17		9–9·1
			18–19		10–10·1
Ch. VII			20		11
			21–23		11·1–3
1–13		1–13	24–25		12–12·1
			26–27		13–13·1
Ch. VIII			28–29		14–14·1
1–2		1–1·1	30–35		15–20
3–4		2–2·1	36–45		20·1–10
5–6		3–3·1	46–49		21–24
7		4	50		25
8–9		5–5·1	51–52		25·1–2
10–11		66–·1	53		32

APPENDIX III

Svayambhūcchandas and other works

(A concordance)

This concordance is not meant to be exhaustive; only a few cases of reproduction or striking similarity are put down here as they were casually noticed. For most of these I am indebted to Dr. Bhayani. The following abbreviations are used :—

कवि = कविदर्पण. Published in the Rajasthan Granthamālā, 1962.

गाथा = गाथासप्तशती. N. S. P. edition (Kāvyamālā 21), 1933.

छन्दो = छन्दोनुशासन of हेमचंद्र Published in the Singhi Jain Series, 1961.

नन्दि = नन्दिताढ्य's गाथालक्षण. Published as Appendix I in कविदर्पण. See above.

पउम = पउमचरिउ of स्वयम्भू. Published in the Singhi Jain Series, 1953, 1961.

पञ्च = पञ्चरात्र of भास in भासनाटकचक्रम्. Published by Oriental Book Agency, Poona 1937.

पर = परमात्मप्रकाश of योगीन्दु. Published in the Raichandra Jain Shāstramālā Bombay, 1937.

भामह = भामह's काव्यालंकार. Published as an Appendix in Bombay Sanskrit Series Bombay 1909 : Also in the Kashi S. Series, 1928.

रत्ना = रत्नावली नाटिका of श्रीहर्ष. N. S. P. edition, 1913.

रिट्ठ = रिट्ठणेमिचरिउ of स्वयम्भू. Unpublished.

वज्जा = वज्जालग्ग. Published in Bibliotheca Indica, 1923.

सदुक्ति = सदुक्तिकर्णामृत. Published in Bibliotheca Indica, 1912.

सूर्य = सूर्यशतक of मयूर. Published in Kāvyamālā, Bombay, 1889.

सेतु = सेतुबन्ध of प्रवरसेन. Published in Kāvyamālā, Bombay, 1895.

सिद्ध = सिद्धहेम (प्राकृताध्याय). Published by B. O. R.I., Poona, 1958.

सरस्वती = सरस्वतीकण्ठाभरण. Published in Kāvyamālā, 1934.

स्वयम्भूच्छन्दः पूर्वभागः

१·१·१	=	गाथा १·७०; वज्जा ६४३
१·१·३	=	छन्दो १·१०·१
१·१·४	=	गाथा १·७५; छन्दो १·१०·२
१·१·५	=	छन्दो १·७·६; पर २·११७; छन्दो ८·२·८०
१·३·१	=	सेतु ३·९
१·३·२	=	नन्दि २६
१·३·३	=	नन्दि २९; पउम ४९·४८
१·४·१	=	नन्दि २८
१·४·२	=	नन्दि २७
१·५·१	=	गाथा २·९७; वज्जा ४७६
१·५·२	=	वज्जा ४३१
३·३·१	=	रत्ना १·१३–१४
४·१·१	=	रत्ना १·१३–१५
५·१·१	=	कवि २·२०·८; छन्दो ३·७०·५
६·३·२(b)	=	छन्दो २·१४·१
६·३·३	=	छन्दो २·१३·१
६·३·५	=	छन्दो २·१७·१

स्वयम्भूच्छन्दः उत्तरभागः

१.२.१	=	भामह ३.४३
१.३.१	=	सदुक्ति ३.४१
१.२५.१	=	छन्दो २.२६९.१
-१.३८.१	=	छन्दो २.३०९.१
१.६६.३	=	छन्दो २.३८६.२
१.७१.१	=	रत्ना १.५
१.७१.२	=	सूर्य
१.७२.३	=	छन्दो २.३८८.२
१.७४.१	=	पउम ७२.१५.५–६
१.७४.२	=	पउम ७३.३.५–८
१.७९.१	=	छन्दो २.३९७.१
१.८२.१	=	छन्दो २.४००.१
२.९.१	=	पञ्च १.१७
४.२.१	=	रिट्ठ ६७.११ घत्ता
४.५.२	=	नन्दि ८३; वज्जा ७५
४.७.१	=	रिट्ठ ६४.११ घत्ता
४.९.१	=	छन्दो ५.१८.१
४.९.४	=	वज्जा ६७७
४.१०.२	=	सिद्ध ८.४.४२२ (६)
४.११.२	=	वज्जा ६९९
४.१६	=	छन्दो ५.३२.१
५.२	=	छन्दो १.६.३
५.४.१	=	पउम ३.३.११
५.६.१	=	पउम १४.७.९
६.१९.१	=	पउम ७२.१.१–२
६.३१.१	=	छन्दो ६.१९.४०; वज्जा ६४४
६.३३.१	=	पउम ६५ (opening)
६.५४.१	=	पउम ७२ (opening)
६.५६.१	=	पउम ७७.१३.१३
६.९०.१	=	सरस्वती २.३८०
६.१२१.१	=	छन्दो ६.२२.२; रिट्ठ ५४.११ घत्ता
६.१२२.१	=	छन्दो ६ २१.२
७.१	=	छन्दो ७.५७.२
७.२	=	छन्दो ७.७२.२
८.२.१	=	पउम २४.२.१–२
८.३.१	=	पउम ३३.३.९
८.९.१	=	पउम ३.२ (opening)
८.११.१	=	पउम ३१.१ (opening)
८.१२.१	=	पउम ४१.१ (opening)
८.१३.१	=	पउम ५.१ (opening)
८.२६	=	छन्दो ५.३.२

CORRECTIONS AND IMPROVEMENTS

	READ	*FOR*
P. 1 v. 1	सुकइरअणं	सुकई(इ)रअणं
,,	हुवंति	हुअंति
P. 2 v. 2. 1	[This is a free Prakrit rendering of Bhāmahālaṅkāra, 3·43]	
P. 12 v. 27	चंसो	चेसो
P. 14 v. 32. 1 a	केसामेडो	केसामोड़ो (cf. केसामेलं P. 29 v. 66·2)
P. 15 v. 35	विसमज(च)गणा	विसमजगणा
P. 19 v. 45	णिद्दिडा	णिद्दिट्ठा
P. 21 v. 48	मुह[ल]तिपगणा	मुहतिपगणा
P. 22 v. 51	रसयुगात्	रसयुतौ
P. 29 v. 66. 3 b	सअ[ल]मुअणअल	सअमुअणअल
P. 31 v. 68	होइ	होई
,, v. 72	चंडवुड्ढी परेक्केक्कवड्ढीअ	चंडवुट्ठी परेक्केक्कवट्ठीअ
P. 32 v. 72. 4 b	त(द)लिअ(दलित)	फुलिअ(पुष्पित)
P. 33 v. 72. 5 d	दट्ठुसे(मे)अं	दट्ठुमेअं
P. 35 v. 73	चंडवुड्ढि...अट्ठ	चंडवुड्ढि—अट्ठ
,, v. 74	णिद्दिट्ठओ	णिद्दिड्ढओ
,, v. 74. 2 b	चिक्खिल्ल	चिक्खिल
P. 37 v. 77. 1 b	कइअवघडि[अ]एणं	कइअवघडिएणं
P. 41 v. 4 d	हरिणप्लुतम्	हरिणपदम्
	[Correct index accordingly.]	
P. 43 v. 9. 1 d	दएइ	दएेइ
P. 45 v. 13. 3 d	गम[ण]गअमण	गम(ण)गअमण
P. 47 v. 5. 1 a	समर्पितचित्तं	समर्पितचित्रं
,, v. 6. 2 a	सोक्खा(क्खो)	सोवखो
P. 48 v. 8. 1 d	जाणं (अं)	जाणं
P. 57 v. 11. 3 a	दुक्खु	दुःखु
,, v. 11. 3 b	मइ(=मतिः)	सइ(=सदा)
P. 62 v. 6. 1 b	णहव(र)इं	णहव(र)वइं
P. 70 v. 41	अट्ठकले	अट्ठदले
v. 42·1 d	व्युत्सृष्टा	व्युच्छिष्टा
P. 72 v. 50. 1 d	परमप्प(प्पा)	परमप्प[य]
P. 78 v. 87. 1 b	चिंधइं	चिंधहइं
,, ,, 1 d	सण्णढइं	सण्णढइ(इं)

	READ	FOR
P. 82 v. 113 a	इह(अ)	इअ
P. 83 v. 117 d	विंबअंमि	विंविअम्मि
	[शशिबिम्बके]	[शशिविम्बिते]
P. 86 v. 142	पविरामि(मा)आ(सि)[हा]	पविरामिआ
	[प्रविरामा शिखा]	[पविरामिका]
P. 88 v. 167	जं क्खु(खु)	जं खु
P. 90 Heading	शेषद्विपद्यः	शेषचतुष्पद्यः
P. 92 v. 2. 1 a	पह(हु)पंगणे	पह[हु]पंगणे
P. 96 v. 15 f. n.	रअअंति	रसअंति
,, v. 17	[सन्धेराद्यन्तयोः]	[सन्धेरादौ]
P. 97 v. 20 c	[मात्रा पद्धतिकया सह]	[मात्राः पद्धतिकाः]
P. 100 v. 24 b	[सुवर्णरूपकैः]	(सुवर्णरूपाभिः)
P. 103 Heading	स्कन्धकजातिः	गाथादिविधिः

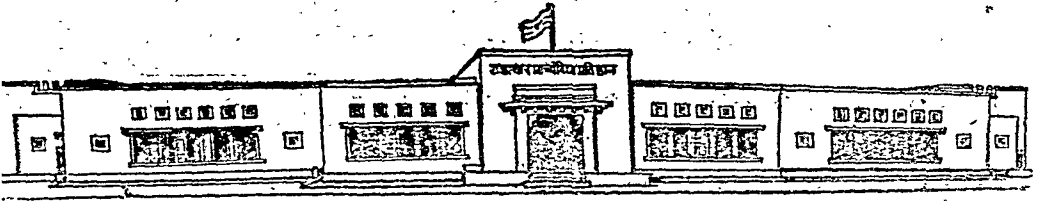


राजस्थान सरकार

राजस्थान प्राच्यविद्या प्रतिष्ठान

(Rajasthan Oriental Research Institute)

जोधपुर



सूची-पत्र

राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक–पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

अप्रेल, १९६३ ई०

राजस्थान पुरातन ग्रन्थ-माला

प्रधान सम्पादक–पद्मश्री मुनि जिनविजय, पुरातत्त्वाचार्य

प्रकाशित ग्रन्थ

१. संस्कृत

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२३. वस्तुरत्नकोष, अज्ञातकर्तृक, सम्पा०–डॉ० प्रियबाला शाह। मूल्य–४.००
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२८. वृत्तजातिसमुच्चय, कवि विरहाङ्करचित, ,, ,, ,, मूल्य–५.२५
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४६. वीरवाण, ढाढी बादरकृत, सम्पादिका–श्रीमती रानी लक्ष्मीकुमारी चूंडावत। मूल्य–४.५०
४७. स्व० पुरोहित हरिनारायणजी विद्याभूषण-ग्रन्थ-संग्रह-सूची, सम्पादक–श्रीगोपाल नारायण बहुरा, एम. ए. और श्रीलक्ष्मीनारायण गोस्वामी, दीक्षित। मूल्य–६.२५
४८. सूरजप्रकास, भाग १–कविया करणीदानजी कृत, सम्पादक–श्री सीताराम लाळस। मूल्य–८.००
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प्रेसों में छप रहे ग्रंथ

संस्कृत

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विशेष–पुस्तक-विक्रेताओं को २५% कमीशन दिया जाता है ।